1983 - 1984 CATALOG

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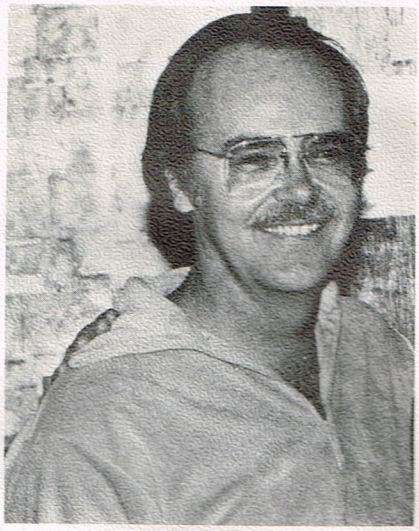

Dear Player,

"Welcome to the Musicians' Institute . . . . .

MI is a coalition of great artists who have joined together for the purpose of helping the player develop into a true craftsman — to remove all limitation as to what can actually be accomplished on the instrument and to expose each individual to his or her own artistic potential. MI is a holistic approach to music, blending technology, artistry and personality to shape the player into a whole and successful musician. As a result, this institute offers an unparalleled opportunity to find out what you are fully capable of achieving. You are placed in an environment that naturally breeds excellence. The chemistry between you and the great artists here who truly understand your needs create a kind of magic that cannot be found anywhere else in the world. During your stay here you will be taking part in a major musical event — its positive impact on you will be felt for decades to come."

—PAT HICKS
President

MI's EXECUTIVE STAFF

Top Left to Right: Bob Magnusson, Carl Schroeder, Les Wise, Ralph Humphrey, Paul Farnen, Don Mock. **Center Left to Right:** Ron Eschete, Steve Houghton, Tom Tedesco, Jeff Berlin, Tim Bogert. **Bottom Left to Right:** Joe Diorio, Howard Roberts, Efrain Toro and Joe Porcaro.

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THE MI MUSICIANS INSTITUTE FAMILY

GIT GUITAR INSTITUTE OF TECHNOLOGY©

BIT BASS INSTITUTE OF TECHNOLOGY©

PIT PERCUSSION INSTITUTE OF TECHNOLOGY©

ADMINISTRATIVE STAFF

Educational Affairs ..... Ron Benson
Business Affairs ..... Carmee Ann
Student Services Officer ..... Rebecca
Admissions Officer ..... Maria Brancato
Librarian ..... Casey Tull

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Rebecca Hicks, Vice President Musicians Institute
George Roumanis, Music Conductor/Director

EXECUTIVE STAFF

Pat Hicks, President . . .

PAT HICKS, founder of MI, brings to the school a wealth of experience in music and business management. His business experience includes owning and operating his own music school and working for Musical Instrument Companies. He was an instructor in Effective Communications and Human Relations for the Dale Carnegie Institute, and was National Administrator for the Yamaha Music Schools. Pat has become familiar to many young guitarists in recent years as he produced the Howard Roberts Seminar Program across the country. A former professional musician and a fine guitarist in his own right, Pat stills plays occasionally with his own group.

Howard Roberts, Director of Educational Process . . .

HOWARD ROBERTS is a major force on the studio, record and concert music scene. His work has influenced guitarists the world over as featured artist, producer, arranger, and composer of his many HR albums, and as first call studio guitarist on an incredible number of albums, film soundtracks, and TV scores for 29 years.

This award-winning guitarist is widely recognized as one of the world's leading music educators, as exemplified by his authorship and production of the Howard Roberts Guitar Seminar Program, the curriculum for the Guitar Institute of Technology, his regular monthly column in Guitar Player Magazine, and his many works on the subject of guitar training, including his books — Chord Melody, Sight Reading, the Howard Roberts Guitar Book, and Super Chops published by Playback Publishing Company.

He is a co-founder and designer with Ron Benson of Benson Amplifiers, and designed the Howard Roberts model guitars for both the Epiphone and Gibson companies, including the new Gibson Howard Roberts Fusion model. Howard is one of the few people to be elected to the prestigious Gibson Hall Of Fame.

Tommy Tedesco, Director of Studio Player Curriculum . . .

TOM TEDESCO is considered by many of the people in the music business as the "Dean of Studio Guitarists." He is one of the most recorded guitar players in the world. He began his career in the studios in the early fifties and soon became the most sought-after guitarist in the record industry. He has recorded with most popular recording artists and has played on the scores for almost every major motion picture and TV series to be released in recent years. Tommy's column in Guitar Player Magazine, Studio Log, and his new book "For Guitar Players Only" have motivated and inspired many guitar players toward forming their direction in a musical career.

Joe Diorio, Director of Aesthetics . . .

Virtuoso guitarist JOE DIORIO is well-known to musicians the world over for his many albums and guitar books, as well as articles in music magazines. He is especially noted for his phenomenal technique, use of fingerboard shapes, advanced harmonic concept, and melodic approach. Joe possesses apparent boundless creativity and intensity and as GIT's Resident Artist his aim is to trancend mere technical considerations to bring out the artist in every player.

EXECUTIVE STAFF

Ralph Humphrey, Director of Percussion Curriculum . . .

RALPH HUMPHREY has enjoyed an extremely active career as both a performer and a teacher. He received his B.A. degree from San Jose State College, and a Master's Degree in Music Performance from San Fernando State College. His professional experience includes five years with the Don Ellis Big Band and a year and a half with Frank Zappa's Mothers of Invention. As a free-lance and studio drummer in Los Angeles, he has worked with most of the great West Coast jazz and rock players, and has backed many top singers on TV, in films, and in concerts. Additionally, he has worked around the country as a clinician, concert artist and adjudicator for high schools, colleges and private organizations. He has written for *Musician* magazine and wrote the drum method book entitled *Even In The Odds.*

Joe Porcaro, Director of Percussion Curriculum . . .

JOE PORCARO is one of Hollywood's busiest studio musicians. Known for his versatility, Joe has played with Dave Grusin, Roger Kellaway, Lalo Schrifin, John Williams, Allyn Ferguson, Jack Elliott, and many other Hollywood composers. In clubs and concerts, he has performed with Stan Getz, Zoot Sims, Frank Zappa, Toto, and Seals & Croft, just to name a few. Joe is a recognized educator, having taught at Hartt School of Music in Connecticutt, and has conducted seminars and clinics around the country. He is the author of the book *Odd Times* and a soon-to-be-released book on jazz drumming.

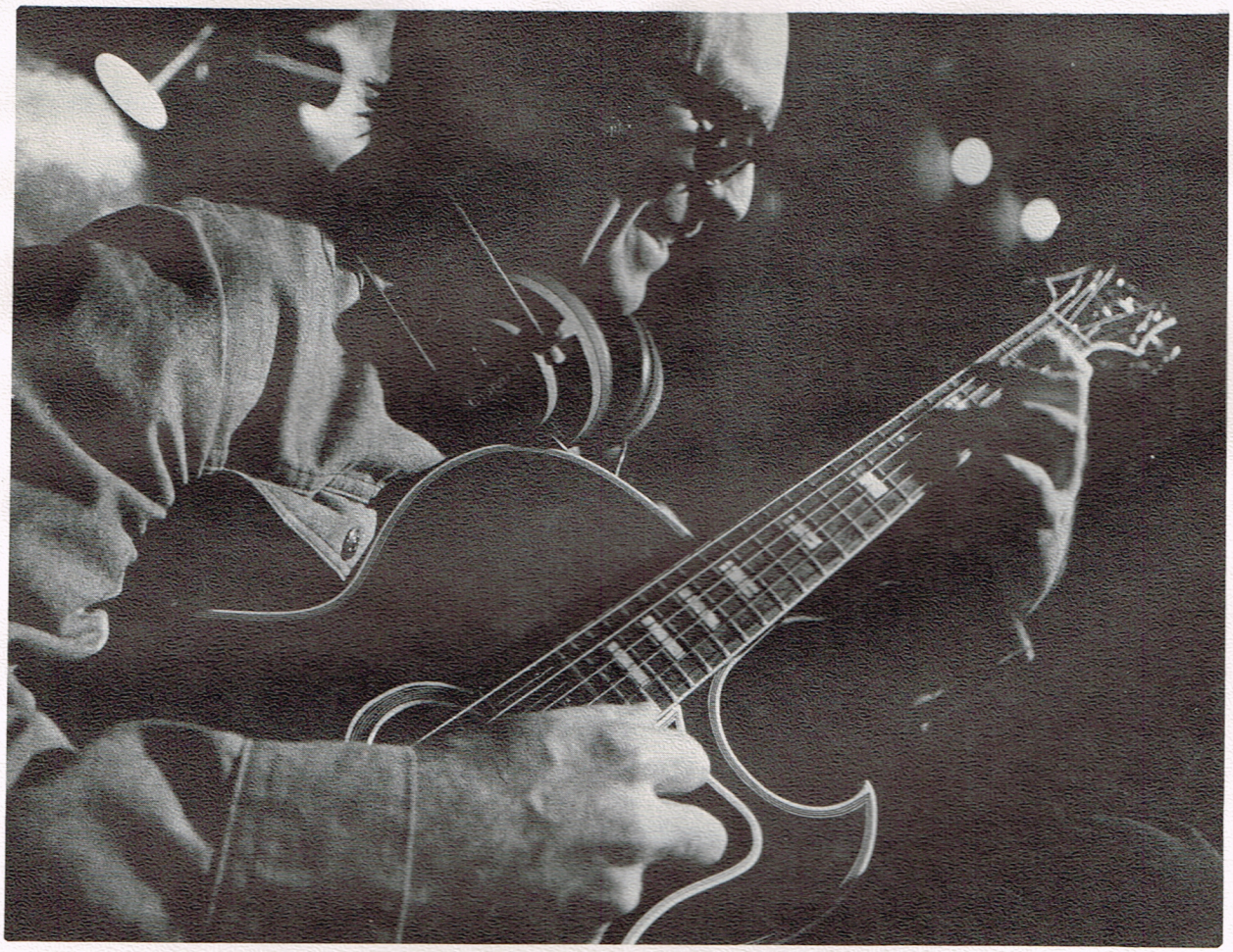
Jeff Berlin, Electric Bass Consultant . . .

One of the nation's leading electric bassists, JEFF BERLIN is noted for his extraordinary technique and total versatility on the instrument. He is a master of all styles from jazz to fusion to rock. Jeff also recognized in the music community through his articles in International Musician's Magazine and seminars and clinics he has conducted around the country. He is a busy West Coast recording artist doing record dates, TV commercials and performing with some of the world's best musicians such as Pat Martino, Tony Williams, Gary Burton, Patrick Moraz, John McLaughlin and Bill Bruford. Jeff plans to share his vast experience and unique talent with bass students in one on one counseling, playing and workshops.

Bob Magnusson, Acoustic Bass Consultant . . .

BOB MAGNUSSON began the study of the bass at age 19, after 12 years of French horn. The late 60's brought a two-year stint with the Buddy Rich Band, followed by three years with Sarah Vaughan, with some time off for work with the San Diego Symphony. Bob has since recorded with John Klemmer, Art Pepper, Laurindo Almeida, Mundell Lowe, Joe Farrell, and Grant Geissman. His own albums —"Revelation" and "Roadwork Ahead" are receiving much recognition. Bob is one of LA's busiest record session players, recording and performing with just about everyone in town.

Statement from Howard Roberts ....



"The concept of the MI curriculum from its inception has revolved around the view that anyone aspiring to be a professional player can be trained to meet the vocational standards of that industry in a dramatically short period of time. This is a view that has not been generally held in music education before MI.

Having spent 40 years as a professional player myself at all levels of the industry, I have personally observed too many successful players reach these same goals virtually overnight to believe that such a thing is a freaky and one in a million thing. I have seen this sharply accelerated learning experience acted out as a result of special training seminars over the last 15 years and proven beyond any question over the last five years of MI. I am now more than ever before confident that a sharp increase in one's learning curve and the ability to reach one's goals in record breaking time should be the rule rather than the exception. The critical factor in the success of such an effort lies in the alchemy of the following elements:

1) The best instructors in the world who are academically sound, vocationally established in the industry and who really care are helping a student in a one on one situation. 2) A carefully thought out plan of studies. 3) An administrative force that is in tune with the curriculum plan and not at arm's length. 4) An environment that is sparked with enthusiasm. I am happy to say that MI houses all of the ingredients and in the right proportions to make this a revolutionary concoction, and it works."

Description of Entrance Levels

Why This School Works

We don't cater to a narrow group of stylized players. We believe that there is music in everyone and that each individual will express himself like no one else if given the right conditions, and that each individual deserves the right to pursue his own special talent.

To us the most important thing is for you to have a burning desire to express yourself musically and that your number one priority is to play music for the sheer joy of it. With this in mind, the MI program is built around your level of ability, your needs and your talents.

FOUR LEVELS

The same MI core curriculum is taught at all four levels. But the pace at which the curriculum is taught is accelerated or slowed down to accommodate each level of player from basic to expert. The student's background, experience and current playing ability determines into which level he will be placed.

LEVEL I

Basic - Someone who plays but has had **no previous training** or formal education and no work experience (no gigs).

This is a special curriculum offered to the student who has the desire and intention of becoming a fine player, but doesn't think he's ready for the full rigorous MI program. The information taught will be the same quality MI curriculum by the same instructors, just slowed down and served in smaller, easily digestable bits. The student may work at his own pace, reviewing the video taped lessons whenever and as often as he likes. He will receive private help and he will not need to perform until he wants to. Later if the student's progress warrants it, he may move into a more advanced level.

LEVEL II

Intermediate - Someone who plays and has received limited training or some formal music education and has professional or semi-professional work experience.

This program is the same as the **basic** level as described above, but moves at a slightly faster pace and includes more performance opportunities.

LEVEL III

Advanced - Someone who plays well, has work experience, has more training and some limited music education.

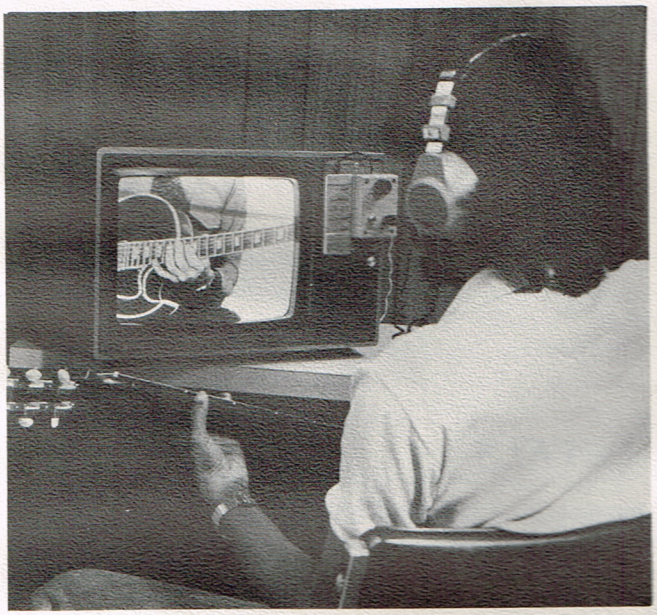
This player will utilize an accelerated curriculum with much emphasis on performance, more freedom to pursue his own personal musical goals and limited access to high tech information.

LEVEL IV

Expert - Someone who plays well, has had complete training and a formal music education, and desires to put finishing touches on his own playing ability and career.

Working with an accelerated curriculum, this player will have access to MI's most advanced technology, artistry and high level performance opportunities with considerable emphasis on career counseling.

VIDEO LEARNING



Enchancing the Learning Process

Accelerating the learning process - We now know that information presented in a video format is assimilated and learned by the student at a much accelerated rate. The reason being that the information is clear, concise and to the point without any extraneous or unnecessary material to clutter and confuse the mind.

Learning at your best biological time - Learning research shows that we learn waht we want to learn when we want to learn it. To accommodate that principle, MI has made the core curriculum of GIT, BIT and PIT available on video tape in the video labs at all hours of the day and night. This allows the student to study at any time he learns best. We have found that 9 a.m. may or may not be the best time of day for learning in a classroom situation, as everyone has different "optimum" learning hours. You're best learning time may well be at 8 p.m., 11 p.m. or even 3 a.m.! - the video lab is able to accommodate **your** best learning time.

Learning at your own speed - The video lessons allow you to learn at a speed comfortable to you. Students are free to view and review the lessons as often and whenever they like thus there is very little wasted effort or time. The less advanced player can take as much time as he wants to learn the information without the pressure of a classroom situation, while the more advanced student can skim the video and fast forward to a point where he is challenged. You are able to focus on the material that is important to you and your playing at that time. This eliminates the frustration that sometimes comes from trying to learn information that, at the time, seems irrelevant and unnecesary.

Reinforcing what you learned - Weekly private lessons give our instructors a chance to make sure you understand the information presented on the video before you head for the master class.

Applying what you have learned - Each video lesson is reviewed and discussed during scheduled weekly "master classes". There are several levels of these classes. One class is for the more advanced student who only skims the video lesson making sure he has a handle on all the information presented. He then attends the advanced class where he is "put to the test" in a fast paced performing atmosphere. The other classes are for the students who have first viewed the video lesson but feel the need for more information and clarification in a non-pressure atmosphere. In any case, the video serves to acquaint the student with the material, giving each the opportunity to decide for themselves and for their own playing, in which areas they need help.

Elective courses - Video affords us the opportunity to present artists, styles and subjects specific or specialized in nature that may or may not be in the "main stream" of student interest.

Video taped concerts - As part of the regular yearly programs at MI, instructors and guest artists perform concerts live on stage at MI, which we video tape. Since Mi is a non-commercial environment, some of these performances prove to be truly rare and special moments in live music. Our concert tapes allow you to relive over and over again these inspiring events for yourself.

PRIVATE INSTRUCTION

1st month through 6th month ..... Private Instruction
7th month through 12th month ..... Private Counseling

Private Instruction

To guarantee continued progress, you are assigned a private instructor who meets with you weekly. He becomes your "Big Brother" helping you through the many challanges of mastering your instrument. It is his responsibility to be sure you are really applying the principles and techniques presented in the classes, seminars, or on video.

If you should stumble over an area of study he can help you through with personal instruction and specific assignments.

Private and Semi-private Counseling

As your near the completion of your studies at MI, your priorities change. You have learned a great deal about your instrument - but you must prepare yourself for a lifetime of learning. You begin to develop your own specialty or style. Chances are, the kind of information you now seek is specific in nature. To accommodate this, each MI instructor maintains a private counseling schedule. This is your opportunity to develop a special relationship with MI's top professionals. They have a lot to share on the upper end of the study of your instrument. They themselves are perpetual students of **the instrument** and have a great love for learning.

CREATIVITY TRAINING

Joe Diorio

Learn to unlock the creative force within you . . .

Every musician must learn to balance the "chops" or technical side of their playing with the creative or "musical" side of their playing. Often a beginning player will focus only on the technical side - expecting the creative side to simply happen once they are a "good enough" player. At MI we know that getting a handle on **both** is important to the success of the player and that it **is** possible to develop both simultaneously.

Left Brain vs. Right Brain

Recent learning research has brought the theory of "right brain" vs. "left brain" learning to the fore front. MI's Joe Diorio has done extensive exploration into the real application of this theory to the world of learning music. He can help you get in touch with the creative force within yourself. According to this "right brain" learning theory, you will learn how to de-emphasis the analytical, data oriented left side of the brain, thereby freeing the right side to simply create - free form - on the instrument. This is a revolutionary learning approach, but has proven valuable to those students who have participated in the program.

Much of the MI curriculum focuses on giving you the necessary tools, (i.e., licks, lines, chords, scales, etc.) for making music. However, it is what you do with those tools that matters. In the "Right Brain Seminars", Joe Diorio helps you begin discovering the music within you - **your** music.

Through special exercises and assignments, you'll discover the feeling that is the art of creating. You'll learn how to get your self into a creative "state-of-mind". And how, once you're there, not to lose what you're creating. This involves a devoted use of the cassette tape recorder and special attention to your surroundings during your "creative" time.

GIT **PIT** **BIT**

How to use the combination of these special schools to your best advantage:

* Develop lasting relationships with other musicians from around the world.

* Be introduced to other players, form a band, rehearse and record a demo.

* Try out your original music with a complete rhythm section.

* Get real playing experience with the players of the other schools.

Video/Audo Performance and Recording

For those of you who plan to become active performing players, there is no better way to achieve that goal than to start out easy on stage at MI. From the first day of school, you'll be introduced to eager players with comparable ability. As you make progress so will your classmates, and together as a band, you can take advantage of the rare opportunity to simultaneously learn and develop and "act" under the guidance of MI's performance intructors. You will have the option of video and audio recording of your performances as a learning aid.

THE STUDIO MUSICIAN

TOMMY TEDESCO

This unique study is prepared and taught by Tommy Tedesco, the most recorded studio guitar player in the business. In these sessions, the student will be exposed to the business of getting in and staying in the studio recording scene. Tom will be bringing in name guest studio players to share their experiences with you.

SUBJECTS

STUDIO WORK MUSIC
Class will analyze actual parts used on movie scores, TV films, records, etc. The music covered will range from simple to very difficult.

STUDIO TECHNIQUES FOR PLAYING MISCELLANEOUS INSTRUMENTS
Class will learn easy ways to tune and play many different studio instruments.

VERSATILITY IN THE STUDIO
This session shows how a player adapts when he is called upon to do a variety of jobs on a recording session.

TYPES OF STUDIO CALLS
This session covers the many areas of studio playing: movies, live TV, taped TV, records, transcription, and jingles, with a discussion on the payment schedule in each area.

READING IN THE STUDIOS
Students will learn the devices used by players to help them do the job successfully no matter how difficult.

TRANSPOSITION OF PARTS
This session deals with quick and easy ways to read bass clef, trumpet parts, alto parts and 8va parts with a minimum of effort.

PSYCHOLOGY OF STUDIO PLAYING
This session deals with the all-important subject — ATTITUDE. Students with receive many hints on what a player needs to be successful in the studios. Why one player makes it and another doesn't will be discussed.

STUDIO PLAYER PROFESSIONALISM
Being a studio player is a privilege earned by few. To sit beside and play with some of the finest players in the world is an unforgettable experience. How to excel in the business is covered in this session.

HOW TO BREAK INTO THE STUDIOS
This session deals with the general aspects of getting a start in the studios: preparation, skills needed, salesmanship, PR, and how to build a reputation.

STUDIO RECORDING EXPERIENCE
Throughtout the year students will attend, with Tommy, recording dates and see the artists, conductors, producers and engineers in action.

STUDENT RECORDING SESSIONS
At the end of the year students will arrange, produce, perform and record an album in a Hollywood recording studio.

GIT

Guitar Institute of Technology

Howard Roberts - Director of Educational Process

STAFF INSTRUCTORS

TOM TEDESCO
ROBBEN FORD
DON MOCK
KIMBO SMITH
CHARLES FECHTER
SCOTT HENDERSON

HOWARD ROBERTS
JOE PASS
DAN GILBERT
STEVE TROVATO
CARL SCHROEDER

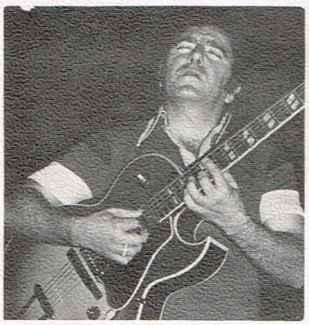
JOE DIORIO
RON ESCHETE
CHAZ GRASAMKE
LES WISE
KEITH WYATT
ERIC PASCHAL

VISITING FACULTY

EDWARD VAN HALEN	Van Halen
ALLAN HOLDSWORTH	I.O.U.
STEVE LUKATHER	Toto
PAT METHENY	Pat Metheny Group
LEE RITENOUR	Friendship
LARRY CARLTON	Recording Artist & Producer
JAY GRAYDON	Recording Artist & Producer
STEVE MORSE	Dregs
RALPH TOWNER	Recording Artist & Producer
JOHN ABERCROMBIE	Recording Artist & Producer
NANCY WILSON	Heart
JACK WILKINS	Recording & Performing Artist
GENE BERTONCINI	Recording & Performing Artist
TIM MAY	Recording & Performing Artist
MICK GOODRICK	Recording & Performing Artist
MIKE STERN	Recording & Performing Artist

NOTE: Visiting Faculty appear at their own discretion and as their schedules permit. MI cannot guarantee their appearance.

GIT STAFF



Joe Diorio ...

Joe Diorio is well-known to guitarists everywhere for his advanced harmonic concepts, intervallic ideas, and phenomenal technique. In addition to teaching at the University of Miami, and writing two popular books, *Intervalic Designs* and *Fusion,* Joe has traveled with Stan Getz and is well-represented on albums by Eddie Harris, Sonny Stitt, Monty Budwig, the Candoli Brothers, and Ira Sullivan. Check out his several LP's under his own name, too.

Ron Eschete ...

Ron Eschete (that's ESH-tay) comes to GIT from New Orleans. His earlist gigs, while he was still in his teens, were on the famed Bourbon Street in rhythm-and-blues bands. At around age 19, Ron entered Loyola University as a classical guitar major, all the while doing show gigs at the Blue Room and Roosevelt Hotel. He has since released two albums, and has recorded with Ronnie Cole, Dave Pike, The Clayton Brothers, and has worked with Ray Brown, Milt Jackson, Bob Brookmeyer, Putter Smith, Warne Marsh, and at the Playboy Jazz Festival as a member of the Lionel Hampton All-Stars. Catch glimpses of Ron with the Mort Lindsey Orchestra at the Merv Griffin Show.

Don Mock ...

Don Mock comes to GIT from the Great Northwest, where he was well-known as *the* jazz-rock guitarist and teacher for the area. He taught improvisation and guitar at Olympic Junior College in Bremerton, Washington, and at Cornish School of the Allied Arts. He has released one album, "Mock One" on Wolf Records, and has written two excellent books, *Artful Arpeggios* and *Hot Licks* and co-author and editor of "TEN". In addition to teaching Fusion and Single String Technique at GIT, Don heads the Don Mock Group, one of the most successful and popular fusion quartets in Southern California.

Steve Trovato ...

Originally from Red Bank, N.J., he is a graduate of Rider College of Trenton, N.J. with a BS in Business Administration and a minor in psychology and music. He has played professionally 13 years and has studied with Tal Farlow, Chuck Wayne, Harry Leahy, and Pat Martino. After touring extensively as Musical Director of a 10 piece band, Steve composed and recorded music for 1st International Pictures, National Lampoon. In 1982, he recorded an album with TV personality William Kaat and showcased with him on Merv Griffin show. He is currently working for MUSIC MAN in product development; Co-authoring a book on Country Guitar and playing locally in Los Angeles. Steve is as versatile as they come — equally strong in Blues, Rock, Jazz and at GIT he specializes in country guitar pickin'!

Carl Schroeder ...

Pianist-arranger-composer Carl Schroeder studied with Joseph Prostakoff in New York. He has played Keyboard in a variety of situations throughout the world, including work with Sarah Vaughan, Roy Haynes, John Lee Hooker, Frank Sinatra, Elvin Jones, Johnny Cash, Barry Manilow, Staple Singers, and Arther Fiedler. He was invited to the White House twice to perform for Presidents Ford and Carter, and has conducted the bands of Count Basie, Duke ellington, Woody Herman, and Maynard Ferguson, as well as several major symphony orchestras. He has also lectured at Harvard and the University of Massachusetts.

GIT STAFF

Les Wise ...

Les Wise, an alumnus of the Naval School of Music, was jazz guitar instructor at Loyola University in New Orleans and Los Angeles, and spent five years as a member of the New Orleans Pops Orchestra. A four-year stint as staff guitarist at New Orleans' famous Fairmont Hotel afforded him the chance to play for more than 300 major acts, including Lou Rawls, Jack Jones, Nancy Wilson, Peggy Lee, Tony Bennett, Julie London, and Mel Torme. In addition to his busy teaching schedule, Les has just finished a book for REH Publications called *Inner Jazz, Vol. I and II.*

Keith Wyatt ...

Keith Wyatt, rock and roll specialist, began playing professionally at age 16 in the Washington D.C. Area. After studying at the University of Maryland, he moved to San Francisco where he led his own club group for several years. Moving to L.A. in 1977 to attend GIT following graduation, he traveled with the GIT quartet and with Peter Tork (of "The Monkees"), meanwhile joining the GIT stff in 1978.
He has worked closely with Howard Roberts in developing and expanding much of the GIT curriculum, including "The Accelerator" (soon to be published in book form) and related educational projects. Currently he is recording and working the thriving L.A. "New Wave" curcuit with his own original band, called "Little Itch".

Daniel Gilbert ...

Daniel Gilbert has been playing guitar professionally in the New York, Jersey, and Connecticut area since the age of 16. He has studied music at Queensborough Community College, Brooklyn Conservatory of Music, and is a graduate of GIT. Private teachers have included Pat Martino and Ronny Lee. Dan now teaches Fusion and Superchops at GIT.

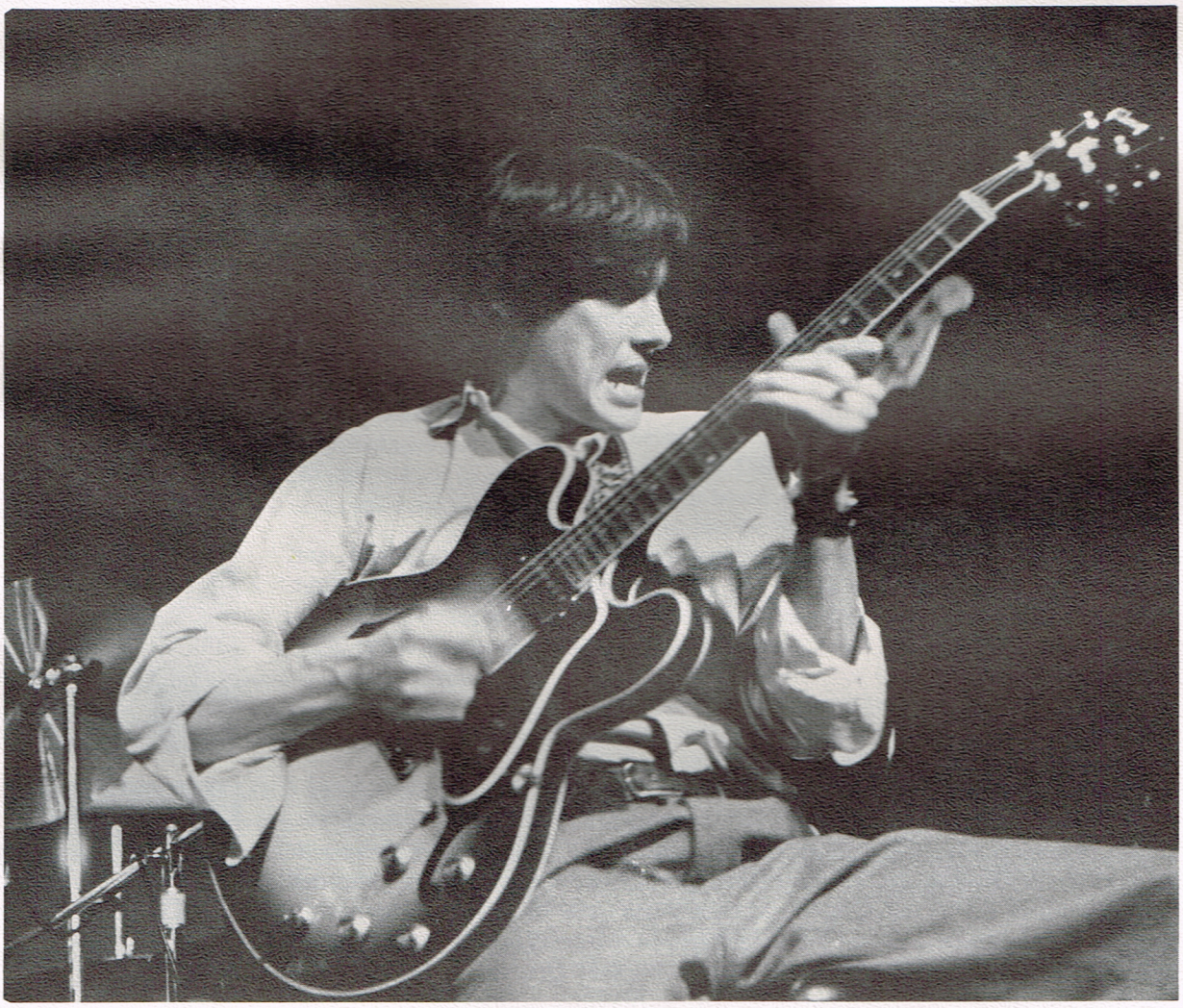
Charles Fechter ...

Charles Fechter, GIT's sightreading expert, was born and reared in Birmingham, Alabama. He earned his bachelor's degree at Dartmouth College with Honors in Spatial Analysis (Geography). While at Dartmouth, Charlie gigged in New England and Studied music theory and Creative Musical Awareness With Lucky Thompson. After school, he returned to the southeast for gigs and two years of private teaching. In LA, his primary musical focus is on establishing the GIT Quartet (of which he is a charter member) as a serious musical entity worthy of public notice, The Quartet, all electric guitarists, including among its repertoire the works of Bach, Mozart, Musorgsky, and Debussy. The Fechter guitar and wit are heard daily at GIT in Sightreading, Applied Harmony & Theory, Ear Training, and Lifemanship Classes.

Scott Henderson ...

Born August 26, 1954, Scott began playing at age 16. He studied arranging and composition at Florida Atlantic University. He is a graduate of GIT. In September, 1982, he was featured in *Guitar Player Magazine*'s "Spotlight" column. He is presently the guitarist in the "Jeff Berlin" group. Scott's amazing chops and truly new musical ideas are "lighting a lot of fuses" at GIT lately.

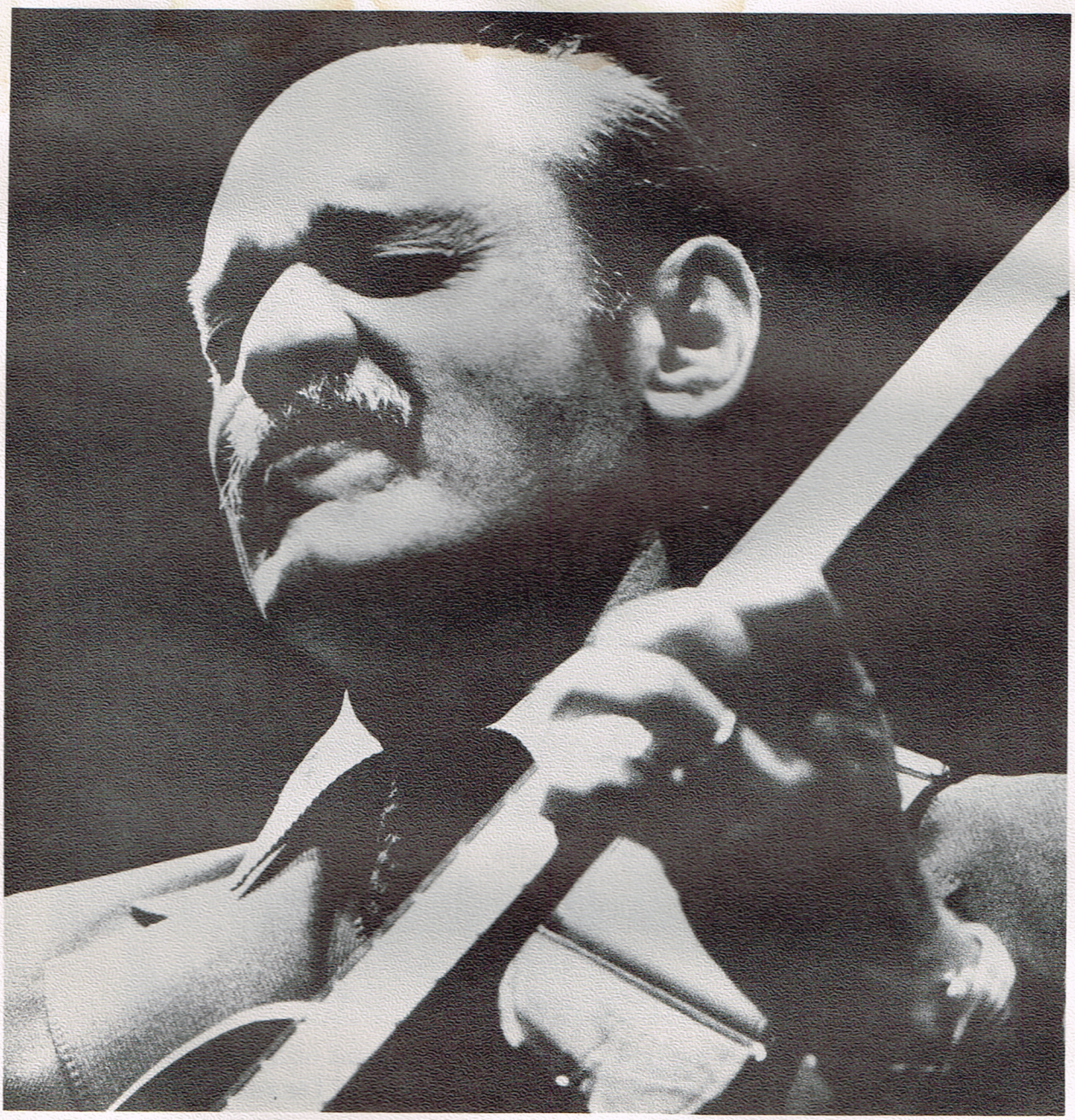
CONTEMPORARY GUITAR PLAYING



ROBBEN FORD

As one of the country's leading Rock & Blues guitarists, Robben will be inspiring GIT players to really stretch out and create their own original music, placing them at the cutting edge of today's contemporary guitar playing. He will be teaching privately, doing workshops and playing in concert.

JAZZ GUITARIST



JOE PASS

Joe Pass, consistently voted #1 jazz guitarist in all the polls year after year, has joined GIT as the resident jazz master. Joe counsels individual students and conducts workshops and seminars.

CHORD MELODY

RON ESCHETE

Chord melody is an art that is mastered by very few. Being one of those very few, Ron Eschete has been compared only with the likes of George Van Epps. "The guitar is a miniature orchestra" said Segovia. Ron teaches us how to compose and orchestrate spontaneously on the guitar.

MASTERING THE GUITAR

DON MOCK

Don's creativity, chops and unique fingerboard concepts seem to have no bounds. Through workshops and private counseling, he will help the GIT student break down the borders between musical styles by "fusing" the sounds and techniques of these different styles together to create his or her own individual style.

Course Description

Professional Guitar Playing

First Quarter — 300 hours

EAR TRAINING — 27.5 hours
Places emphasis on recognizing melodic and harmonic relationships and the actual pitch relationship of chords, intervals, and lines. Class works with melodic and rhythmic notation.

READING I — 27.5 hours
Class is designed to take the player with basic level of reading ability and develop a more professional level of facility. Objective of the class is to condition readers to comprehend and read in phrases instead of a note or two at a time.

SINGLE STRING MELODIC TECHNIQUES — (PLECTRUM) — 22 hours
Technical studies for the maximum usage of right hand. Studies will focus on improved speed, dexterity and control.

APPLIED HARMONY AND THEORY/ MUSICIANSHIP — 33 hours
Class gives each player a firm and uniform understanding of basic harmony, scales, chords, and intervals. Entering players with previous musical training will find this course an excellent review and foundation for the rest of the curriculum.

LIFE SAVING DEVICES — 27.5 hours
This subject deals with the musician as a complete person — developing skills in effective communication, human relations, enthusiasm and self-confidence. Relaxation techniques will be learned to get over nervousness when performing before an audience.

PERFORMANCE CLASS — 11 hours
A class in the techniques of performing Blues and Rock.

ACCELERATOR — 11 hours
A class in speed learning and quick recall techniques.

FINGERBOARD HARMONY — 22 hours
Use and application of diatonic scale harmony in all keys covering the entire fingerboard. Study of the most practical voicings through learning tunes and modern progressions.

STYLIZED PLAYING — BLUES/EARLY ROCK 22 hours
This class will focus on techniques, devices, scales and progressions used in authentic blues playing. The class will trace the evolution of blues guitar through recordings and transcribed solos.

BLUES/ROCK PERFORMANCE — 44 hours
Players may perform and be record with rhythm section the assignments studied in blues and rock classes.

R & P TIME — 47 hours (Research & Performance)
This is time built into the regular school day to allow the student to work on certain assigned projects and to pursue his/her own personal goals. This includes performing with other musicians in the school's performance hall and recording studio or to rehearse with a band, see a counselor for private help, visit the library to check out a book or album or just woodshed your chops.

PRIVATE LESSONS — 5.5 hours

Professional Guitar Playing

Second Quarter — 300 hours

READING CONTINUED — 27.5 hours

SINGLE STRING TECHNIQUE CONTINUED 22 hours

COMPING-RHYTHM GUITAR PLAYING — 22 hours
Class focuses on rhythmic patterns, attack, dynamics and feeling. Covers playing behind vocalists and soloists. Includes rubato tempos, timing, modulations intros, endings, transposing and faking.

SUPERCHOPS — 22 hours
Revolutionary new study for improvising fast, steady 16th note lines in rapid chord changes. This course is a "cure all" for hangups with right-left hand technique, thinking fast while playing and tapping creative potential.

R & P TIME CONTINUED— 47 hours

ARRANGING — 22 hours
This class will encompass a study of the practical elements of basic arranging as they apply to arranging for vocals, combos, etc.

EAR TRAINING II — 27.5 hours

CRAFT OF MUSIC COPYING — 5.5 hours
Class covers proper care and modification of equipment and tools, all basic notations, grammer, spacing, transpositions, layouts and placement of articulations.

GUITARMANSHIP — 22 hours
Focuses on precision playing — left hand positioning, right-left hand synchronization. Lays groundwork for "Bottom Line" convincing execution and flawless performance.

STYLIZED PLAYING — ROCK — 22 hours
Class will trace the evolution of Rock playing from the 60's including the Motown Sound, Hendrix, Clapton and the Beatles to the present styles of the 80's. Players will transcribe, analyze and perform works typical of this era.

PRIVATE LESSONS — 5.5 hours

ROCK PERFORMANCE CONTINUED — 55 hours

Third Quarter — 300 hours

CHORD MELODY I — 22 hours
The art of playing melody with chords, choice of voicings, etc.

LIVE STAGE PERFORMANCE I —22 hours
Players will perform assigned pieces of music with rhythm section and will be recorded and critiqued by a guest instructor in the areas of dynamics, phrasing, melodic and rhythmic concepts, creativity, and emotional impact on the listener.

STYLIZED PLAYING — JAZZ — 22 hours
Emphasis on developing a professional melodic concept in improvisation. Class covers rapid chord and key changes, relationship of scales to chords, and rhythmic phrasing and patterns.

READING CONTINUED — 27.5 hours

PRE-DEMO CLASS — 10.5 hours
A study of recording techniques.

THE ART OF TRANSCRIPTION — 27.5 hours
The class concentrates on perceiving pitch and rhythm from recorded performances and notating them correctly in the appropriate styles.

R & P TIME CONTINUED — 36.5 hours

COMPOSITION — 22 hours
Focus of the class will be on practical application of composition techniques as related to popular song writing, writing jingles, original scores, etc. Emphasis will be on developing the individual's creative abilities.

PERFORMANCE — 22 hours
Players will perform and be recorded with rhythm section the assignments studied in classes.

ORCHESTRA PERFORMANCE — 22 hours
Students will perform in groups; reading Big Band arrangements with a rhythm section.

STYLIZED PLAYING — LATIN — 12 hours
Study of Latin rhythm and its influence on contemporary music. Players will analyze and perform works by Jobim, Gilberto, and others as well as traditional Latin Styles (Mambo, Cha Cha, Merengue, Guaguanco, etc.).

STYLIZED PLAYING — COMTEMPORARY ACOUSTIC GUITAR — 22 hours
Analysis of technique of various picking styles including blues, ragtime, and Travis picking. Players will perform various works in the original idiom.

Professional Guitar Playing

Third Quarter Continued

STYLIZED PLAYING — CLASSICAL — 10 hours
Introduction to classical literature. Players will perform classical pieces. Posture, left and right hand techniques will be covered as well as unique approach to adapting classical guitar techniques to modern electric guitar music.

STYLIZED PLAYING — FUNK/FUSION — 22 hours
Style and analysis of today's contemporary players from Van Halen and Steve Morse to Larry Carlton. Class will transcribe and analyze solos of artists typical of today's music.

Fourth Quarter — 300 hours

— TIME TO PLAY—
The player will spend the majority of the fourth quarter applying what he/she learned in the previous three quarters to musical projects of his own choosing. He or she will be helped in selecting other players in the school (Guitar, Bass & Drums) to perform his own music in his own style. The groups will rehearse, perform and then make a demo tape in of school's recording studio to present to prospective employers upon graduation. Instructors will be designated to personally coach each group.

CLASSICAL GUITAR CONTINUED — 22 hours

STYLE & ANALYSIS OF JOHN COLTRANE AND CHARLIE PARKER (BEBOP) — 11 hours
Class will develop an understanding of the improvisational methods of Parker and Coltrane through playing and analyzing recorded and transcribed solos.

LIVE STAGE PERFORMANCE II — 22 hours

STYLIZED PLAYING JAZZ II — 22 hours

JAZZ PERFORMANCE II — 22 hours

R & P TIME CONTINUED — 19.5 hours

CHORD MELODY II — 22 hours

STYLIZED PLAYING — COUNTRY — 22 hours
Application of major, minor and pentatonic scales to country styles, chord voicings, typical progressions. Left and right hand techniques, history and equipment. The class will trace the evolution of country guitar through recordings and transcribed solos. Players will perform with rhythm section.

STYLE AND ANALYSIS OF MAJOR COMPOSERS — 22 hours
History of musical development through the study of the works of selected composers from each period; Renaissance, Baroque, Classic, Romantic and the Twentieth Century. Class will use scores and recordings for analysis and study and will work with the compositional techniques used by major composers.

ORCHESTRA PERFORMANCE II — 22 hours

JINGLES — 7 hours
A comprehensive class dealing with composing and performing music for radio and TV commercials.

SONGWRITING — 5 hours
Class will dicuss how to analyze your own lyrics, "marriage"of melody and lyrics, song forms, harmonic and lyrical structures appropriate to different styles of songs (country, disco, pop, rock) and marketing your songs.

FILM SCORING — 15.5 hours
Class deals with working with click tracks and other techniques relating this to music.

RECORDING TECHNIQUES
Throughout the year each student will spend the day at the controls of MI's 8-track recording studio. He/she will learn, through actual hands-on experience, proper placement of microphones, live mixing of in-progress performances, and the functions of the board, recorder, and other outboard equipment.

BUSINESS ADMINISTRATION IN MUSIC — 10 hours
How to cope with the maze of technicalities, contracts, money management and protecting your artistic integrity without sacrificing income.

MUSIC ELECTRONICS — 12 hours
Study of sound shaping devices and their function in modern electric music. Introduction of the synthesizer and related components, explanation of simple circuits and trouble shooting.

STYLIZED PLAYING — FUSION — 22 hours
This class deals with the fusion of modern Rock and Jazz. Students will analyze and perform this style through transcribed works of artists such as Carlton and Ritenour to McLaughlin and Metheny.

FUSION PERFORMANCE — 22 hours

READING CONTINUED — 27.5 hours

TRANSCRIPTION CONTINUED — 27.5 hours

BIT

Bass Institute of Technology

STAFF INSTRUCTORS

BOB MAGNUSSON
TIM EMMONS
CARL CEDAR

JEFF BERLIN
CARL SCHROEDER
JOHN HUMPHREY

TIM BOGERT
PAUL FARNEN

VISITING FACULTY

RAY BROWN
LOUIS JOHNSON
ABE LABORIEL

ALPHONSO JOHNSON
STEVE SWALLOW
CHUCK RAINEY

ANDY WEST
BUNNY BRUNEL
RED MITCHELL

Bob Magnusson
Acoustic Bass Consultant

Tim Bogert
Rock Specialist

Jeff Berlin
Electric Bass Consultant

NOTE: Visiting Faculty appear at their own discretion and as their schedules permit. MI cannot guarantee their appearance.

BIT STAFF

Jeff Berlin ...

One of the nation's leading electric bassists, Jeff is noted for his extraordinary technique and total versatility on the instrument. He is a master of all styles from jazz to fusion to rock. Jeff is also recognized in the music community through his articles in International Musicians' Magazine and seminars and clinics he has conducted around the country. He is a busy West Coast recording artist doing record dates, TV commercials and performing with some of the world's best musicians such as Allen Holdsworth , Pat Martino, Tony Williams, Gary Burton, Patrick Moraz, John McLaughlin and Bill Bruford. Jeff plans to share his vast experience and unique talent with bass students in one on one counseling playing and workshops.

Bob Magnusson ...

Bob Magnusson began the study of the bass at age 19, after 12 years of French horn. The late 60's brought a two-year stint with the Buddy Rich Band, followed by three years with Sarah Vaughan, with some time off for work with the San Diego Symphony. Bob has since recorded with John Klemmer, Art Pepper, Laurindo Almeida, Mundell Lowe, Joe Farrell, and Grant Geissman. His own album — called "Roadwork Ahead", on Discovery Records has just been released.

Tim Bogert ...

Tim Bogert, BIT's resident rock expert, began his musical career in his hometown of New York City when he began touring with The Chessman on Alan Frederick's Rock 'n' Roll Show, which featured The Crests, The Channels, The Doves, and Vito & The Salutations. Tim was in the tenth grade.

In 1966, Bogert founded THE VANILLA FUDGE with Mark Stein, Carmine Appice and Vinnie Martell, and went on to make five classic LP's. Four years and much-rock-history later, Bogert joined BECK / BOGERT / APPICE for two albums. Since then, a series of musical unions joined Bogert with Steve Perry (now with JOURNEY) for PIECES; before Tim flew to London to form BOXER. Bogert is featured on ROD STEWART's "Foolish Behaviour" album. He joined Bob Weir and Billy Cobham in Bobby And The Midnights. He is also a clinician for Fender Music Instruments.

Carl Schroeder ...

Pianist-arranger-composer Carl Schoreder studied with Joseph Prostakoff in New York. He has played Keyboard in a variety of situations throughout the world, including work with Sarah Vaughn, Roy Haynes, John Lee Hooker, Frank Sinatra, Elvin Jones, Johnny Cash, Barry Manilow, Staple Singers, and Arthur Fiedler. He was invited to the White House twice to perform for President's Ford and Carter, and has conducted the bands of Count Basie, Duke Ellington, Woody Herman, and Maynard Ferguson, as well as several major symphony orchestras. He has also lectured at Harvard and the University of Massachusetts.

BIT STAFF

Paul Farnen ...

Paul Farnen comes to BIT from the great Northwest, where he attended Olympic College in Bremerton, Washington, majoring in Performing Arts and playing in the Olympic Symphony Orchestra. He recorded an album with Don Mock called "Mock One" and has made subsequent concert appearances with Howard Roberts, Ton Tedesco, Mundell Lowe, Ron Eschete, Joe Diorio, and the Don Mock Group. He toured the U.S. and Canada with George Gobal and the Platters, and has worked with the US and LA City College Jazz Bands. Paul studied privately with Gary Peacock, Milt Hinton, and David Friesen.

Timothy Emmons ...

Tim is a native of Los Angeles. He attended college at the University of California, Santa Barbara and returned to L.A. in 1977. He has performed with a variety of artists in many styles such as Eddie Harris, Art Pepper and Blue Mitchell. He has done show and Vegas acts such as Vikki Carr, Trini Lopez, Vic Damone, and Pat Boone. Country artists include Jimmy Rogers, Sue Thompson and Billy Armstrong. He has recorded with the Richard Greene Band and the Fire Sign Theatre. He has done T.V. and film work. He studied double bass with Peter Mercurio of USC and taught on Fellowship at Aspen Music Festival and USC Idylwild Summer Music Camp.

Carl Cedar ...

Carl Cedar, a New York "Islander" came to BIT via Buffalo, NY, where he received a B.A. in Music Education from the State University of New York at Buffalo. Currently he is an active performer in the thriving Los Angeles rock scene. He is involved in numerous rock video projects including an educational series produced by Howard Roberts and Ray Brown.

John Humphrey ...

John hails from Toronto, Canada. He has been playing professionally since he was 12 years old. His versatility and command of the electric base has made him an in-demand player in L.A. for several years now, including concerts, clubs, studio and album work. As a graduate of BIT, John offers encouragement and insight to assimilate the large amounts of information presented at BIT.

ROCK

TIM BOGERT

Tim has been at the center of the evolution of rock bass playing through the sixties and seventies. He continues to be a world class player in the eighties. He brings this vast experience to BIT players through private counseling and master classes in rock improvising, techniques, dynamics and equipment. He will focus on the business of getting in and staying on top in the music business.

MASTERING THE ELECTRIC BASS

JEFF BERLIN

As one of the world's leading Electric Bassists, Jeff sets the pace in technical and aesthetic ability on the bass. He will show you how to get out front with this young, wide-open instrument. Jeff teaches privately and in workshops and seminars.

JAZZ BASS

BOB MAGNUSSON

Bob is one of the most sought-after Jazz Bassists in the business. He will show you what it takes to be in demand. Qualities like walking bass lines that swing, improvising beautiful solos over chord changes and playing with rock-steady time and reading charts. Bob teaches workshops, classes, privately and on video tape.

Course Description

Professional Bass Playing

First Quarter — 300 hours

EAR TRAINING — 27.5 hours
Places emphasis on recognizing melodic and harmonic relationships and the actual pitch relationship of chords, intervals, and lines. Class works with melodic and rhythmic notation.

READING I — 27.5 hours
Class is designed to take the player with basic level of reading ability and develop a more professional level of facility. Objective of the class is to condition readers to comprehend and read in phrases instead of a note or two at a time.

ELECTRIC BASS PLAYING TECHNIQUE I — 22 hours
Technical studies for the maximum usage of the right hand. Studies will focus on one-finger and two-finger techniques.

APPLIED HARMONY AND THEORY/ MUSICIANSHIP — 33 hours
Class gives each player a firm and uniform understanding of basic harmony, scales, chords, and intervals. Entering players with previous musical training will find this course an excellent review and foundation for the rest of the curriculum.

R & P TIME — (Research & Performance) 47 hours
This is time built into the regular school day to allow the student to work on certain assigned projects and to pursue his/her own personal goals. This includes performing with other musicians in the school's performance hall and recording studio or to rehearse with a band, see a counselor for private help, visit the library to check out a book or album or just woodshed your chops.

PERFORMANCE CLASS — 11 hours
Players may perform and record with a rhythm section the assignments studied in classes.

STYLIZED PLAY - COUNTRY — 4 hours
A study of the basic techniques used in country playing.

ACCELERATOR — 11 hours
A class in speed learning and quick recall techniques.

BLUES/ROCK/COUNTRY PERFORMANCE — 44 hours
Players may perform and record with a rhythm section the assignments studied in Blues, Rock and Country classes.

FINGERBOARD HARMONY — 22 hours
Use and application of diatonic scale harmony in all keys covering the entire fingerboard. Study of the most practical voicings through learning tunes and modern progressions.

STYLIZED PLAYING - BLUES — 11 hours
This class will focus on technique, devices, scales and progressions used in authentic blues playing. The class will trace the evolution of the blues bass through recordings and transcribed solos. Players will perform with rhythm section.

STYLIZED PLAYING - ROCK — 7 hours
Application of major, minor and pentatonic scales to rock styles, voicings, typical progressions, left and right hand techniques, history and equipment. The class will trace the evolution of rock bass through recordings and transcribed solos. Players will perform with rhythm section.

PRIVATE LESSONS — 5.5 hours

LIFE SAVING DEVICES — 27.5 hours
This subject deals with the musician as a complete person, developing skills in effective communication, human relations, enthusiasm and self-confidence. Relaxation techniques will be learned to get over nervousness when performing before an audience.

Professional Bass Playing

Second Quarter — 300 hours

READING CONTINUED — 27.5 hours

PLAYING TECHNIQUE II — 22 hours

FINGERBOARD HARMONY II — 22 hours

R & P TIME CONTINUED — 58 hours

EAR TRAINING II — 27.5 hours

BASS SUPERCHOPS — 22 hours
Revolutionary new study for improvising fast, steady 16th note lines and rapid changes. The course is a "cure all" for hangups with right-left hand technique, thinking fast while playing and tapping creative potential.

STYLIZED PLAYING - ROCK — 22 hours
Class will trace the evolution of Rock playing from the 60's including the Motown Sound, Chuck Rainey and John Entwistle to the present styles of the 80's. Players will transcribe, analyze and perform works typical of the era.

PRIVATE LESSONS — 5.5 hours

ARRANGING — 22 hours
This class will encompass a study of the practical elements of basic arranging as they apply to arranging for vocals, combos, etc.

CRAFT OF MUSIC COPYING — 5.5 hours
Class covers proper care and modifications of equipment and tools, all basic notations, grammar, spacing, transpositions, layouts and placement of articulations.

PERFORMANCE CLASS — 55 hours
Players will perform and be recorded with rhythm section the assignments studied in classes.

GROOVE CLASS — 11 hours
Concentrates on developing a secure physical awareness of what constitutes a "groove" or "good time feel".

Third Quarter — 300 hours

R & P TIME — 58 hours

STYLIZED PLAYING - FUNK — 22 hours
Style and analysis of today's contemporary funk players. Class will transcribe and analyze solos of artists typical of today's music.

STYLIZED PLAYING JAZZ — 22 hours
Emphasis on developing a professional melodic concept in improvisation. Class covers rapid chord and key changes, relationship of scales to chords and rhythmic phrasing and patterns.

PERFORMANCE — 22 hours
Players will perform and be recorded with rhythm section the assignments studied in class.

READING CONTINUED — 27.5 hours

GROOVE CLASS II — 11 hours

LIVE STAGE PERFORMANCE — 22 hours
Players will perform assigned pieces of music with rhythm section and will be recorded and critiqued by a guest instructor in the areas of dynamics, phrasing, melodic and rhythmic concepts, creativity, and emotional impact on the listener.

THE ART OF TRANSCRIPTION — 27.5 hours
The class concentrates on perceiving pitch and rhythm from recorded performances and notating them correctly in the appropriate style.

CLASSICAL BASS TECHNIQUE — 22 hours
Introduction to classical literature. Players will learn and perform classical pieces. Positions, technique and choices of instruments will also be discussed.

COMPOSITION — 22 hours
Focus of the class will be on practical application of composition techniques as related to popular song writing, writing jingles, original scores, etc. Emphasis will be on developing the individual's creative abilities.

ORCHESTRA PERFORMANCE — 22 hours
Students will perform in groups; reading big band arrangements with a rhythm section.

STYLIZED PLAYING - LATIN — 22 hours
Study of Latin rhythm and its influence on contemporary music. Players will analyze and perform works by Jobim, Gilberto and others as well as traditional Latin styles (Mambo, Cha Cha, Merengue, Guaguanco, etc.) Emphasis will be on how Latin rhythm figures differ from conventional bass playing (4/4).

Professional Bass Playing

Fourth Quarter — 300 hours

— TIME TO PLAY —
The player will spend the majority of the 4th quarter applying what he/she learned in the previous three quarters to musical projects of his own choosing. He or she will be helped in selecting other players in the school (guitar, drums and keyboard players) to form his/her own group. He will write, arrange and perform his own music in his own style. The groups will rehearse, perform and then make a demo tape in the school's recording studio to present to prospective employers upon graduation. Instructors will be designated to personally coach each group.

STYLIZED PLAYING — FUSION — 22 hours
This class deals with the fusion of modern rock and jazz. Students will analyze and perform this style through transcribed works of artists from Stanley Clarke and Jaco Pastorius to Jeff Berlin.

JAZZ II — 22 hours

STYLE & ANALYSIS OF JOHN COLTRANE AND CHARLIE PARKER (BEBOP) — 22 hours
Class will develop an understanding of the improvisation methods of Parker and Coltrane through playing and analyzing recorded transcribed solos.

LIVE STAGE PERFORMANCE II — 22 hours

ORCHESTRA PERFORMANCE II — 22 hours

STYLE AND ANALYSIS OF MAJOR COMPOSERS — 22 hours
History of musical development through the study of the works of selected composers from each period —Renaissance, Baroque, Classic, Romantic and the Twentieth Century. Class will use scores and recordings for analysis and study and will work with the compositional techniques used by major composers.

TRANSCRIPTION CONTINUED — 27.5 hours

FUSION PERFORMANCE — 22 hours
Players will perform and be recorded with a rhythm section the assignments studied in fusion class.

CLASSICAL BASS TECHNIQUES II — 22 hours

JINGLES — 7 hours
A comprehensive class dealing with composing and performing music for radio and TV commercials.

SONGWRITING — 8 hours
Class will discuss how to analyze your own lyrics, "marriage" of melody and lyrics, song forms, harmonic and lyrical structures appropriate to different styles of songs (country, disco, pop, rock), and marketing your songs.

FILM SCORING — 10 hours
Class deals with working with clic tracks and timing and relating this to music.

RECORDING TECHNIQUES
Throughout the year each student will spend the day at the controls of MI's 8-track recording studio. He/she will learn, through actual hands-on experience, proper placement of microphones, live mixing of in-progress performances and the functions of the board, recorder and other outboard equipment.

BUSINESS ADMINISTRATION IN MUSIC — 10 hours
How to cope with the maze of technicalities, contracts, money management, and protecting your artistic integrity without sacrificing income.

MUSIC ELECTRONICS — 12 hours
Study of sound shaping devices and their function in modern electric music. Introduction of the synthesizer and related components, explanation of simple circuits and trouble shooting.

STYLIZED PLAYING - FUSION — 22 hours
This class deals with the fusion of modern Rock and Jazz. Students will analyze and perform this style through transcribed works of various artists.

READING CONTINUED — 27.5

PIT

Percussion Institute of Technology

DIRECTORS OF CURRICULUM — Joe Porcaro
Ralph Humphrey

With Joe and Ralph, high quality performance is almost an obsession. They will combine the teaching of solid professional drumming with the creative stylistic playing of today's percussionists to bring out the very best in each PIT drummer.

STAFF INSTRUCTORS

RALPH HUMPHREY
DAVID CRIGGER
ALEX ACUNA
EDDIE ROSCETTI

JOE PORCARO
JOE BRANCATO
EFRAIN TORO
GARY HESS
RALPH RAZZE

STEVE HOUGHTON
ALAN VAVRIN
CHUCK FLORES
DAVE BRONSON
MARIA MARTINEZ

VISITING FACULTY

BILL BRUFORD
JOHN GUERIN
ROD MORGENSTEIN
STEVE SCHAEFFER
HARVEY MASON

JEFF PORCARO
BERNARD PURDI
LARRY BUNKER
ED THIGPEN
ED SHAUNESSEY

STEVE SMITH (JOURNEY)
SHELLY MANNE
EMIL RICHARDS
DAVE SAMUELS
TOM BRICKLINE

NOTE: Visiting Faculty appear at their own discretion and as their schedules permit. MI cannot guarantee their appearance.

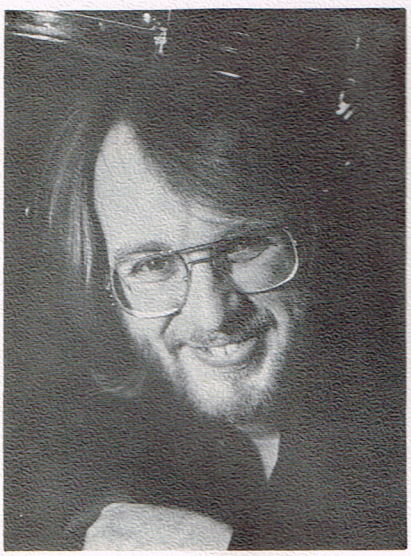
PIT STAFF

Joe Porcaro ...

Joe Porcaro is one of Hollywood's busiest studio musicians. Known for his versatility, Joe has played with Dave Grusin, Roger Kellaway, Lalo Schifrin, John Williams, Allyn Ferguson, Jack Elliot, and many other Hollywood composers. In clubs and concerts, he has performed with Stan Getz, Zoot Sims, Frank Zappa, Toto, and Seals & Croft, just to name a few. Joe is a recognized educator, having taught at Hartt School of Music in Connecticut, and has conducted seminars and clinics around the country. He is the author of the book *"Odd Times"* and soon-to-be-released book on jazz drumming.

Steve Houghton ...

Steve Houghton, percussionist extraordinaire, is currently performing and recording with the Toshiko Akioshi-Lew Tabackin Big Band. When not on the road, Steve resides in Los Angeles, and is busy recording television shows and movies as a studio percussionist. He also plays with the Gary Burton Quartet and conducts clinics for Yamaha. Steve studied drums and Percussion at North Texas State University, and was a member of the North Texas 1:00 Lab Band. From there he joined Woody Herman's Thundering Herd and spent one and a half years touring the world. The list of musical celebrities with whom Steve has recorded is a long one, including Mel Torme, Tony Bennett, Liza Minelli, Gary Foster, Lainie Kazan, Doc Severinson, Joe Williams, Clark Terry, Joe Farrell and Gary Burton. having studied with some of the top percussion teachers in the country, Steve's list of awards and scholarships is truly an impressive one. His teaching credentials are vast, including colleges, clinics and music camps. Now, Steve brings his special style and talents to PIT.

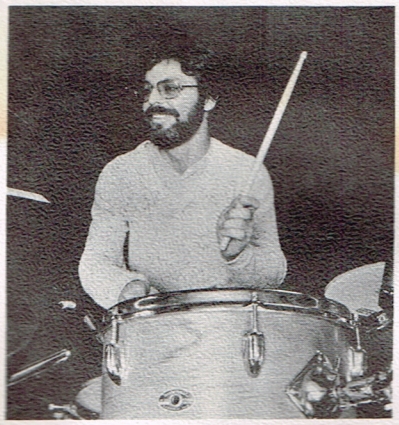


Dave Crigger ...

Born in Des Moines, Iowa, David was raised in Southern California. At age 18, while attending California State University at Fullerton, David was asked to join the Don Ellis Orchestra. Since that time he has performed and/or recorded with Passport, Burt Bacharach, Carol Bayer Sager, Brian Auger, Willie Bob, Stu Goldberg, Free Flight and others. He has done many TV and motion picture dates including Chips, Hart to Hart, etc. He is the drummer on the "Drum Drops" album. Dave joins PIT staff to share his many talents with students.

PIT STAFF

Ralph Humphrey ...



Ralph Humphrey has enjoyed an extremely active career as both a performer and teacher. He received his B.A. degree from San Jose State College, and a Master's Degree in Music Performance from San Fernando State College. His professional experience includes five years with the Don Ellis Big Band and a year and a half with Frank Zappa's Mothers of Invention. As a free-lance and studio drummer in Los Angeles, He has worked with most of the great West Coast jazz and rock players, and has backed many top singers on TV, in films, and in concerts. Additionally, he has worked around the country as a clinician, concert artist and adjudicator for high schools, colleges, and private organizations. He has written for *Musician* magazine and wrote the drum method book entitled *Even In The Odds.*

Eddie Roscetti ...

Ed Roscetti hales from Niagra Falls, New York. He came to Los Angeles in 1978 and joined the MI staff in 1979. Ed has a wide range of musical experience. He has been involved in many different studio situations, including recordings with the Fire Sign Theatre, with Jeff Baxter, Julius Wechter and the Baja Marimba Band, and other artists. Ed has worked in live situations with Tom Tedesco, Robben Ford and various other musicians. He is a performance instructor at PIT.

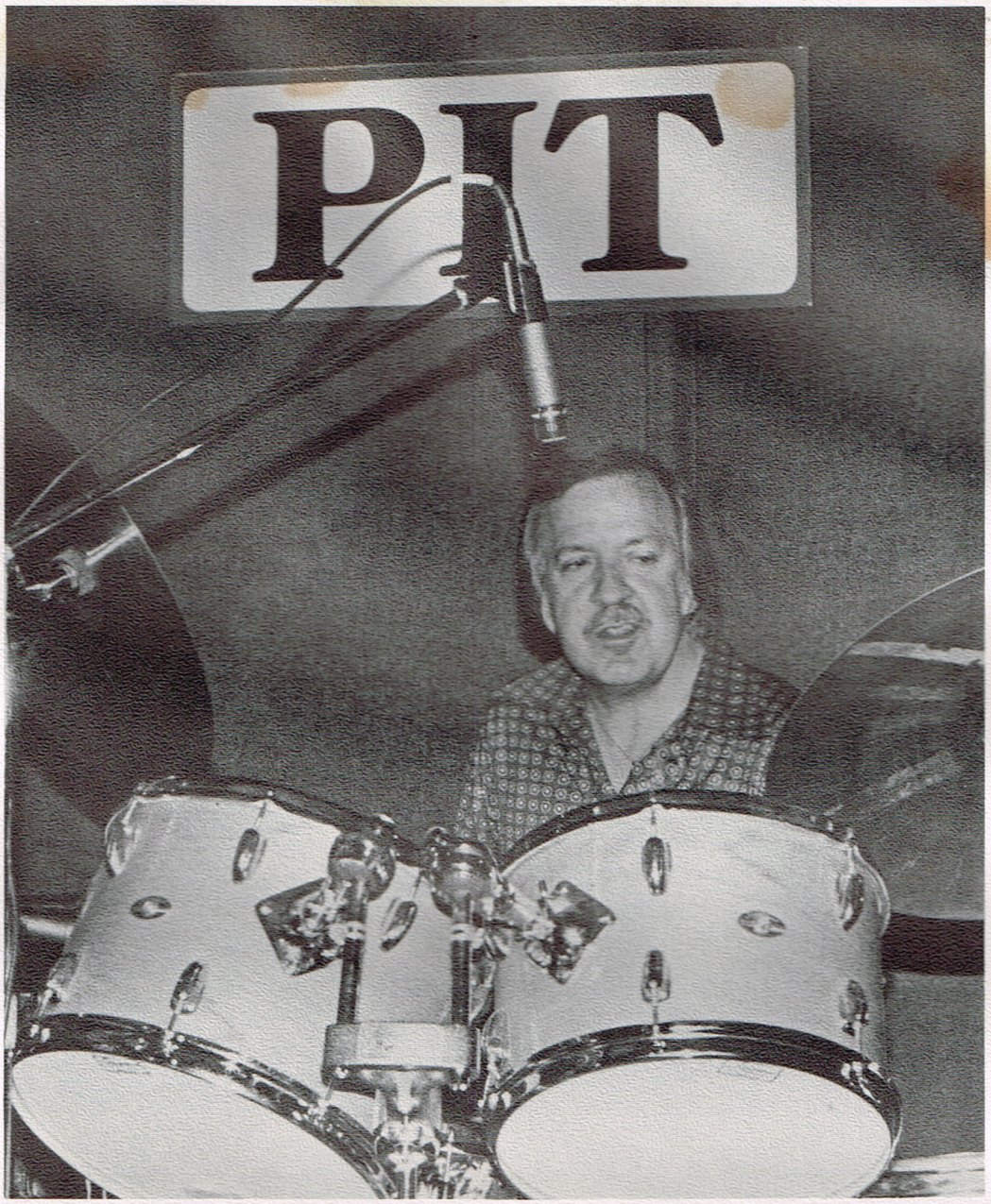
Efrain Toro ...

Efrain Toro, one of the nation's leading Latin percussionists, contributes a wealth of knowledge and practical experience to PIT. He has a Masters degree in percussion from the New England conservatory and three years of training at the International American University in Puerto Rico. Efain has played with the best in the business including Stan Getz, Clare Fisher, Alex Acuna, Pat Metheny, Abe Laboriel, Ahmad Jamal, Art Farmer, and Chico Freeman. He has recorded with George Benson, Don Grusin, Erik Kloss, The Beach Boys, Curtis Mayfield, and Ahmad Jamal. When Efrain is not teaching at PIT, he is busy working in local clubs and doing movie and TV film recording sessions.

Joe Brancato ...

Joe Brancato, PIT's resident performance instructor, gives "On The Spot" good advice to PIT drum students during performance. He began his career performing in the East with many of the jazz greats such as Clifford Brown, John Coltrane and Roland Kirk. He has studied drums at Berkelee School of Music and while working in New York, recorded with Ron Carter, Sonny Phillips and Bobby Hackett. He worked with Zoot Sims, Phil Woods, Thad Jones, Herbie Green and Erroll Garner. Since joining PIT, Joe has worked with Jimmy Smith, Joe Diorio, Joe Pass, Robben Ford, Jack Wilkins, Larry Carlton, Ron Eschete, Jeff Berlin and Bob Magnusson. Joe is well respected by PIT students for his command of many musical idioms.

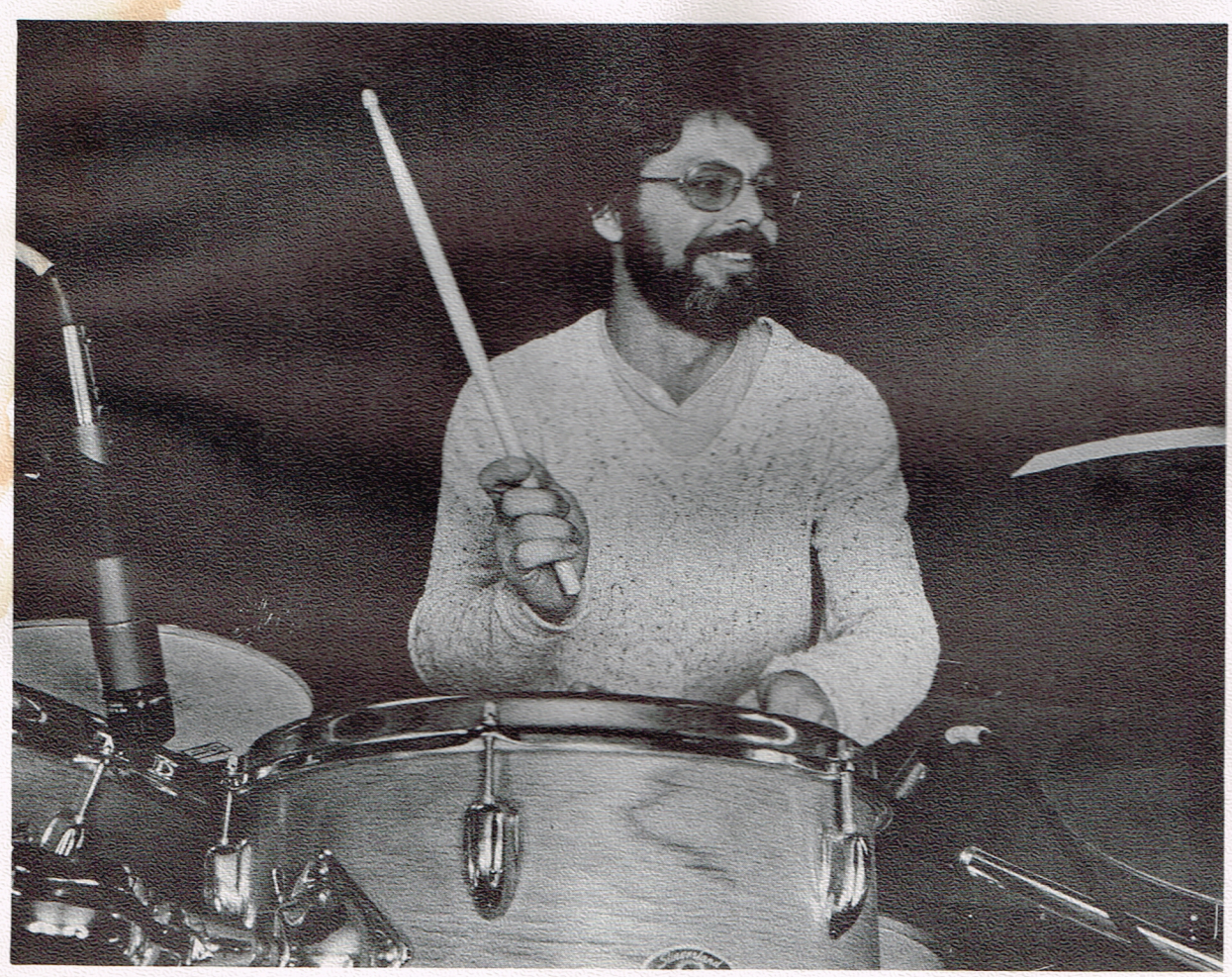
THE STUDIO PERCUSSIONIST



JOE PORCARO

Joe is one of L.A.'s busiest studio percussionists, working daily in T.V. and motion picture studios with the world's best musicians. Joe brings his up-to-the-minute experiences directly from the studios into the classroom and shares them with you in workshops, private counseling and video tape.

MASTERING THE DRUM SET



RALPH HUMPHREY

This world class drummer appears to have no limitations when he plays. He makes Rock Jazz, Odd Meter, Reading and his phenominal technique look easy in his classes, workshops private counseling and video tape.

LATIN PERCUSSION

EFRAIN TORO

Efrain is one of this country's top Latin Percussionists. At PIT, he teaches the "Real Thing" - all the authentic latin rhythms played on hand percussion instruments as well as the Drumset. You will be studying with Efrain in class, workshops, private counseling and video tape.

Course Description

Professional Drum Playing

First Quarter — 300 hours

READING — 22 hours
This class is designed to take a player with basic reading skills to an advanced level. The student will concentrate on time signature studies, drum chart reading, interpretation of the written page, etc. This class meets once a week and continues through the year.

PLAYING TECHNIQUES I AND II — 22 hours
This all inclusive class will concentrate on playing good time, developing speed and dexterity, limb motion, economy of motion, body balance and eliminating bad habits. Brush techniques will be studied. This class meets once a week and continues throughout the year.

LIFE SAVING DEVICES — 27.5 hours
This subject deals with the musican as a complete person developing skills in effective communication, human relations, enthusiasm and self-confidence. Relaxation techniques will be learned to get over nervousness when performing before an audience.

MUSICIANSHIP/APPLIED HARMONY AND THEORY — 22 hours
This class gives each player a firm and uniform understanding of basic harmony. Entering players with previous musical training will find this course an excellent review and foundation for the rest of the curriculum.

ACCELERATOR — 11 hours
This is a class in speed learning and quick recall techniques.

STYLIZED PLAYING - JAZZ — 22 hours
This advanced improvisation class will study the many phases of playing and soloing including Dixieland, Swing, Bebop, and other contemporary jazz styles, following the evolution of jazz drummers through recordings and transcribed solos.

BLUES/ROCK PERFORMANCE CLASS — 11 hours
This class is with other instrumentalists. It focuses on some of the problems encountered and devices used when performing.

BLUES/ROCK PERFORMANCE — 44 hours
Players will perform and record assignments. Emphasis will be on spontaneous creativity in performance.

ENSEMBLE TECHNIQUE/SMALL AND BIG BAND DRUMMING — 22 hours
Focus will be on actual experience playing with small and big bands, interpreting charts, dynamics and punctuation.

R & P TIME/DRUM PRACTICE PADS
41.5 hours
This is time built into the regular school day to allow the student to work on certain assigned projects and to pursue his/her own personal goals. This includes performance with other musicians in the school's performance hall and recording studio or to rehearse with a band, see a counselor for private help, visit the library to check out a book or album or just woodshed your chops.

HAND PERCUSSION — 22 hours
Latin and other hand percussion instruments will be studied including congas, claves, various sound effects instruments; i.e., triangles, gourds, tambourines, cuica, bongas, etc.

APPLIED READING — 27.5 hours
This class meets for thirty minutes each day. The focus is on sight reading new material and dictation.

PRIVATE LESSONS — 5.5 hours

DRUM SETS

Professional Drum Playing

Second Quarter — 300 hours

READING II — 22 hours
Class will focus on more advanced chart reading, show tunes, cut-time, odd meter reading, and studio chart interpretations.

PLAYING TECHNIQUES II CONTINUED — 22 hours

ENSEMBLE TECHNIQUE II — 22 hours
Focus will be on actual experience playing with big bands, interpreting charts, dynamics and punctuation.

STYLIZED PLAYING - LATIN — 27.5 hours
Study of Brazilian and Afro-Cuban styles and their influence on contemporary music. Players will analyze and perform works by top Latin and Brazilian composers. They will learn traditional Latin rhythms (Mambo, Cha Cha, Samba, Merengue, Guaguanco, etc.). Emphasis will be on the significance of the "clave" in Latin drumming.

SYTLIZED PLAYING - JAZZ II CONTINUED
22 hours

ARRANGING — 22 hours
This class will encompass a study of the practical elements of basic arranging as they apply to arranging for vocal groups, big bands, combos, etc. Players will study counter lines, four and five part harmonies, concerted voicings, balancing of mixed instrumentations, how to lay out a score, concert sketches and composite piano reductions, etc.

GROOVE CLASS — 11 hours
Concentrates on developing a secure physical awareness of what constitutes a "groove" or "good time feel".

APPLIED READING II CONTINUED
27.5 hours
Class will focus on more advanced chart reading, show tunes, cut-time, odd meter reading, and studio chart interpretation.

ROCK PERFORMANCE — 44 hours

PRIVATE LESSONS — 5.5 hours

DRUM PRACTICE PADS CONTINUED — 55 hours

DRUM SETS

R & P TIME — 25 hours
This time is built into the regular school day to allow the student to work on certain assigned projects and to pursue his/her own personal goals. This includes performance with other musicians in the school's performance hall and recording studio or to rehearse with a band, see a counselor for private help, visit the library to check out a book or album or just woodshed your chops.

Third Quarter — 300 hours

READING III — 22 hours
Head charts, chord charts, studio master rhythm parts.

PLAYING TECHNIQUES III CONTINUED — 22 hours

STUDIO DRUMMING — 22 hours
Players will earn the techniques and psychology of playing drums under the pressure of the studio condi tions.

LATIN II CONTINUED — 22 hours

STYLIZED PLAYING - FUSION — 22 hours
Course deals with the evolution of jazz, rock and Latin techniques applied to contemporary music. The class will trace the evolution of fusion music through recordings and transcribed solos of popular artists (Chick Corea, etc.).

Professional Drum Playing

Third Quarter — Continued

COMPOSITION — 22 hours
Focus of the class will be on practical application of composition techniques as related to popular song writing, writing jingles, original scores, etc. Emphasis will be on developing the individual's creative abilities.

GROOVE PLAYING II CONTINUED — 11 hours

BIG BAND PERFORMANCE — 22 hours
This class offers you a chance to perform with a big band.

ORCHESTRA PERFORMANCE — 22 hours
This is a performance with a guitar and bass ensemble, plus rhythm section.

APPLIED READING CONTINUED — 27.5 hours

ODD METER PERFORMANCE — 22 hours
Performance class dealing with playing odd meters.

ROCK PERFORMANCE CONTINUED — 44 hours

R & P/DRUM PRACTICE PADS CONTINUED 19.5 hours

DRUM SETS CONTINUED

Fourth Quarter — 300 hours

READING IV CONTINUED — 22 hours

PLAYING TECHNIQUE IV CONTINUED — 22 hours

STUDIO DRUMMING II CONTINUED — 22 hours

LATIN III CONTINUED — 22 hours

STYLIZED PLAYING - FUSION CONTINUED — 22 hours

ELECTRONIC/MUSIC BUSINESS — 22 hours
How to cope with the maze of technicalities, contracts, money management, and protecting your artistic integrity with out sacrificing income. Also the study of sound shaping devices and their function in modern electric music. Introduction to the synthesizer and related components, explanation of simple circuits and trouble shooting.

SONGWRITING/JINGLES/FILMSCORING — 27.5 hours
A comprehensive class dealing with composing and performing music for radio and TV commercials. The class will discuss how to analyze your own lyrics, "marriage" of melody and lyrics, song forms, harmonic and lyrical structures appropriate to different styles of songs (country, disco, pop, rock), and marketing your songs. Also, this class deals with working with clic tracks and other techniques relating this to music.

RECORDING TECHNIQUES
Throughout the year each student will spend the day at the controls of MI's 8-track recording studio. He/she will learn, through actual hands-on experience, proper placement of microphones, live mixing of in-progress performances, and the functions of the board, recorder, and other outboard equipment.

BIG BAND PERFORMANCE II CONTINUED — 22 hours

APPLIED READING IV CONTINUED — 27.5 hours

ODD METER PERFORMANCE II CONTINUED — 22 hours

ORCHESTRA PERFORMANCE II CONTINUED — 22 hours

R & P/PRACTICE PAD SETS CONTINUED — 47 hours

DRUM SETS CONTINUED

MUSICIANS INSTITUTE

SPECIAL ACTIVITIES

Complementing the regular school program, additional activities are held during and after the school schedule.

1. RECORDING SESSION

Tom Tedesco will personally take each student with him on a recording session in Hollywood studio. (Motion Picture Films, T.V. Films, Records, etc.). The student will have the opportunity to see first hand what really goes on inside a studio.

2. MI ALBUM

At the end of the year students will write, arrange, produce, and record an album of original music.

3. PRIVATE COUNSELING

One on one counseling is available any time throughout the week by instructors. The student may avail himself of this service for individual problems solving, coaching, licks, etc.

4. DEMO TAPES

By the time the student reaches the fourth quarter he/she has received most of his vocational training. What he/she wants and how he is going to get it is now very clear. At this time he will be encouraged to write and arrange charts of his own music exemplifying his personal style of playing or singing (rock, jazz, country, top forty, etc.). He will then form a group, rehearse and record a demo tape in the school studio to take with him after graduation.

5. SEMINARS

Weekly seminars are conducted throughout the year by some of the institute's instructors on subjects of their own choosing. This broadens the student's perspective, giving him a deeper look at his own potential as a player or singer.

6. APPLIED READING / EAR TRAINING

GIT & BIT students will read and listen to music in an ensemble situation one hour every day throughout the year.

7. AUTOGENICS WORKSHOPS

Extracurricular applications of cybernetics to musical performance, psycho-motor patterning, the principles of speed learning, and using the correct mind-body relationships to facilitate retention. Mental imagery visualization techniques will be practiced.

8. CONCERTS

Instructors perform concerts on a regular basis and students are encouraged to attend.

9. WORKSHOPS & CONCERTS BY VISITING FACULTY

Scheduled throughout the year depending on the availability of the artists.

10. BIG BAND

All players will have an opportunity to perform with an in house 18-piece Big Band made up of some of L.A.'s top session players. This offers a practical experience for reading big band charts normally not accessible to the player on a regular basis.

MI SUMMER SESSION

The MI Summer Session is a special 12 week Night School covering a wide range of subjects with emphasis placed on laying down a solid foundation on your instrument. It is for the Beginning to Intermediate players who would like to be better prepared to enter the regular one-year program at MI or anyone interested in the basics. IT IS, HOWEVER, MUCH LESS INTENSE AND IS IN NO WAY A SUBSTITUTE FOR THE ONE-YEAR PROGRAM.

Whether you have had experience or not, or whatever style of music you may happen to be into the Summer Session offers a study geared to your particular level of ability. The exposure of a variety of styles, concepts and techniques will help you on the road to becoming a fine musician.

The Summer Session is an exciting, fun experience. It realistically deals with what is happening in the field of playing music today. It also sets straight all the myths concerning what is involved in the study and performing aspects of guitar, bass and drums.

Offered by MI at MI facilities, classes will be held evenings from 6:30 p.m. to 10:00 p.m., Monday through Thursday, with a weekly one-hour private lesson on Saturday scheduled between the hours of 10:00 a.m. and 6:00 p.m. There will be two class levels — Beginning and Intermediate.

MI is located in the heart of Hollywood in the "hub" of the music industry. This will give you the chance to see the LA music scene as it really is. A trip to a LA night spot, guest instructors, live concerts and other activities of this type are included in the program.

We know it takes a lot longer than 12 weeks to become a fine player; in fact, it's a lifelong challenge —you never learn it all. Still part of the joy of playing is getting there. The people at MI are pros. They know what it takes to get there and they know how to show you. Your instructors are the best available. In the tradition of MI, you can expect the best in Music Education.

Special consideration is given those students who complete their Summer Course training and decide to enroll in the MI one-year program — (A part of their tuition will be applied to the one-year tuition).

COURSES OFFERED: GIT prep for Guitar
PIT prep for Drums
BIT prep for Bass

SCHOOL CALENDAR

NEW START

1983	***September 26th***	Orientation Week for 1st Quarter Players
	October 3rd	Quarter Begins
	December 16th	Quarter Ends, Christmas Recess Begins
1984	January 2nd	Quarter Begins
	March 16th	Quarter Ends - March 1983 Players Graduate
	March 19th	Recess Begins

NEW START

1984	***March 26th***	Orientation Week for 1st Quarter Players
	April 2nd	Quarter Begins
	June 15th	Quarter Ends
	June 18th	Recess Begins
	July 2th	Quarter Begins
	September 14th	Quarter Ends - Sept. 1982 Players Graduate
	September 17th	Recess Begins

NEW START

1984	***September 24th***	Orientation Week for 1st Quarter Players

HISTORY

The Guitar Institute of Technology was founded in California in 1976 by music-businessman Pat Hicks. The first students began classes on March 7, 1977. The Institute is the natural outgrowth of the Howard Roberts Guitar Seminar Program. Conducted nationwide since 1968, these Seminars have successfully graduated over four thousand aspiring professionals. It became apparent through interviews with these students that a need existed for an institution to offer a full-time vocational training program for professional guitarists.

The Bass and Percussion Institutes of Technology were founded in 1977 and 1978, respectively, and the first students began classes in September 1978 and 1979. Like GIT, PIT and BIT grew naturally out of a need for formal training for players who wish to make careers as professional musicians. PIT and BIT use the same successful format as GIT — a vocational training center using modern speed learning techniques and providing a high-energy learning environment.

There are now three distinct schools under one roof. These schools are integrated to create the environment for the best possible learning experience — playing with other musicians. All three schools have a common format — the practical application of technique, knowledge and learning skills to create the true craftsman while developing in the individual his own artistic potential. The name "Musicians' Institute" was selected in order to identify the total concept of this school.

Hollywood was chosen as the site of the Institute because of its importance in the music industry and the availability of top professionals to teach the rigorous curriculum.

PHILOSOPHY, AIMS, AND OBJECTIVES

Musicians' Institute presents post secondary training in vocational music skill to students interested in and capable of benefiting from a program of professional playing. It is not intended for the beginner.

The quality and effectiveness of the instruction offered is important and essential for the realization of the personal goals of the student as well as the institutional goals. The administration of the school facilitates instruction and encourages the necessary free flow of communication and ideas between instructors and students.

The aim of the Institute is to provide an educational opportunity not otherwise available to those qualified students who are preparing for professional careers. The program is designed to enable them with students to achieve occupational competence, to provide opportunities for developing skills leading to employment in their chosen field.

The training at this Institute leads to a certificate designating the graduate as a professional Musician capable of reading, writing, and playing music in a variety of styles and having practical ability as an instructor on the instrument.

We are dedicated to maintaining institutional and professional integrity and to creatively and responsibly assist the student in realizing his or her vocational goal.

MI INSTRUCTORS

MI instructors come from varied backgrounds, but all have one thing in common; they are active, working professional players. This provides the student with first-hand, up-to-date information. These hard-to-come-by people have a combination of qualifications which include many years' experience in the professional music playing field and a willingness to share their knowledge and experience with their students. All instructors have played with many of music's great artists as well as recording their own albums and playing in almost every conceivable situation.

MI VISITING FACULTY

Throughout the school year many distinguished guest artists will visit and teach at MI. Each of these individuals has expressed enthusiasm and support of the goals of the Institute. The specialties offered by these artists are not otherwise available to the aspiring professional on a regular basis. Visiting faculty appear at MI during the year as their schedules permit. MI has no control over this and cannot guarantee their appearance.

DESCRIPTION OF PROGRAM

The Musicians' Institute provides occupational training for approximately one year (44 weeks - 1200 hours) for the professional musician in the areas of reading, writing, and playing music in a variety of styles. Through participation and observation throughout the year, the student will learn the practical ability to instruct on the instrument.

The first weeks are spent studying the basic techniques and physical applications necessary to become a professional player. This is complemented by the introduction of learning theory and the psychology of music as it applies to performance and presentation.

The Second Quarter continues the application of these skills in study of the jazz, rock, and country tradition, as well as the stylistic specialties necessary for professional performance.

The Third and fourth Quarters of the program prepare the new craftsman realistically to use his skills. The player will be continuously subjected to a variety of simulated performance situations including record dates with vocalists and other instruments, club dates, playing rock, jazz, country music, a classical concert, writing an arrangement for his group, etc. These experiences will be under the guidance and control of an instructor. A comprehensive Third and Fourth Quarter will serve two purposes: to achieve integration and understanding of all course material; and for those players who may desire to do so, to provide an opportunity to explore related subject areas under guidance of their advisor.

SCHOOL HOURS: 9:00 a.m. to 1:00 a.m. daily, Monday through Friday. School remains open evenings and weekends for additional study and special events (seminars, clinics, performances, etc.)

CLASS HOURS PER WEEK: The hours ratios for laboratory/ class as shown below are approximate and may very depending on the needs of a particular class.

Class and Video (10 hours per week) Lab (5 hours per week) R & P Time. Performances, rehearsals, projects, counseling, library, etc. (10 hours per week).

CLASSROOM STUDIES — Instructor-Player ratio 1 to 30. Specific lesson assignments — Close attention to player understanding and ability to execute assignment.

PRIVATE COUNSELING — Instructor-Player ratio 1 to 1. Player receives personal private help.

LAB STUDIES — Monitored study time to enable the player to concentrate on perfecting his understanding of assignments and performance requirements. Instructors on hand at all times to assist and answer questions. Continues through Second, Third and Fourth Quarters.

PERFORMANCE — Instructor-Player ratio 1 to 1. Player performs with rhythm section and is recorded and critiqued by instructor.

DESCRIPTION OF FACILITIES

The Institute is located at 6757 Hollywood Boulevard, Hollywood, California 90028 (213) 462-1384. The school is easily accessible from the Hollywood Freeway (Highway 101) at either Highland Avenue or the Hollywood Boulevard off ramp. The Institute is a 27,000 square foot facility including two performance halls, a Recording Studio, class rooms, music stands, chairs blackboards, amplifiers drumsets, keyboards, video taping facilities are used in conjunction with performances as well as tachistoscope for sightreading training and practice.

Private Study Labs — Each lab contains the SLM-Speed Learning Module. Each module contains a cassette player, electronic metronome, timing device and mixer for private practice and study. Some labs contain drum sets. A Recording Studio is used for actual recording and performance situations.

This Institution, the facilities it occupies and the equipent it utilizes fully comply with any and all federal, state and local ordinances and regulations, including those requirements as to fire safety, building safety and health. The Institute can accommodate 360 students maximum at any given moment.

PROGRESS

Teaching is divided into four (4) phases (quarters) for the program, with each phase of the program covering 25% of the course material. At the completion of each phase a student must have completed the theory and performance requirements while achieving minimum overall progress in order to at any continue to the next phase.

GRADUATION CRITERIA

The criteria for graduating at MI is based on a point system. In each category a certain amount of points are allotted.

Although the point system is the main criteria for graduating, a jury of instructors and staff will review each student's performance throughout the year and the final decision will be determined by that jury at the end of the year. All categories must be passed with a score of 80% or better in order to graduate. If points drop below 80% at any time during the year, the student's eligibility to graduate will be in jeopardy.

A veteran who fails to maintain satisfactory progress will have his training interrupted. Re-entry will be at the discretion of the school and will require the approval of the student's VA Counselor. If re-entered, he must maintain a satisfactory grade average or his training will be terminated. A master record of progress is maintained for each student.

SCHOOL POLICY

Students will be required to observe rules and regulations which they will receive upon entry into this Institute. A student who willfully destroys school property, attends school under the influence of drugs or alcohol, is insubordinate, boisterous, obscene or vulgar will be suspended or terminated.

ATTENDANCE

All absences are recorded regardless of reason. Students are given an attendance rating at the end of each quarter. A student who is absent in excess of 20% of the scheduled hours may be asked to leave the school.

When absence affects progress or is considered excessive, the training of a student will be interrupted. Re-enrollment is at the discretion of the school. If re-enrolled, the student must attend all scheduled instruction or be terminated.

A student who reports late to class after roll call is considered late. For every four (4) days late during a given quarter of training the student is charged with one day's absence. Lateness of more than one hour is counted as a full day's absence.

All work missed because of absence must be made up in order for the student to remain in school and graduate. A master record of attendance is maintained on each student.

NOTE: All veteran absences are recorded regardless of reason.

COUNSELING

The Institute appreciates the fact that students often have problems which are not of a technical nature and that they sometimes need a person to whom they can "tell their troubles". For this reason, counseling service is available to the students at all times. During the course of their training, students are encouraged to make full use of the counseling service should they have problems of any nature personal, scholastic, etc. If needed, reference can be made to health centers and clinics in the area.

HOUSING

MI does not operate any housing or dormitory facilities. However, we will be available for limited assistance in relocating to Los Angeles; i.e., helping students become familiar with the area, providing them with maps of Hollywood, and generally advising them on where to live, housing costs, etc.

TUITION, FEES, AND OTHER CHARGES — ALL COURSES

SEPTEMBER 1983 TO SEPTEMBER 1984
Forty-five (45) weeks — 1200 hours

TUITION	$3,300.00
REGISTRATION FEE	100.00
TOTAL COST	$3,400.00

MARCH 1984 TO MARCH 1985
Forty-five (45) weeks — 1200 hours

TUITION	$3,300.00
REGISTRATION	100.00
TOTAL COST	$3,400.00

ALL TUITIONS ARE DUE AND PAYABLE 14 DAYS BEFORE THE FIRST DAY OF CLASSES.

NOTE 1: All members are required to pay the Registration Fee at the time of application.

NOTE 2: All members are expected to supply their own accessories as needed during the course of the program. *This includes a set of stereo headphones. Drummers will need cymbals and drum pedals.*

NOTE 3: You will be required to purchase a minimal amount of books and/or materials, as needed, for study. (Approximately $100).

NOTE 4: Expect to pay $15.00 to $25.00 a month for parking in this area.

LEAVE OF ABSENCE POLICY

Since MI is a school for professional and aspiring professional musicians, it is understood that work opportunities too good to refuse arise and members of the school may have to leave for an extended period of time.

Also on occasion it becomes necessary that a member of the school must work to earn additional money to live on. Again it may make it necessary for him to leave school for an extended period of time.

On another occasion, a school member may feel he needs extensive time off in order to absorb the massive amount of material that is presented to him before proceeding. For this reason, a Leave of Absence policy has been instituted, allowing the class member to leave for up to 6 months with the understanding that he or she may return and complete training with the next class at no additional cost.

This policy is considered in lieu of a refund should a student need to leave.

TUITION REFUND POLICY

A. An applicant may cancel his enrollment at any time up to 45 days before commencement of his classes. All monies paid by applicant will be refunded except a $50.00 processing fee will be retained by the school. An applicant not requesting cancellation 45 days before his scheduled starting date will be considered a student.

(1) All tuition monies paid by an applicant will be refunded if requested within three days after starting classes except an amount not to exceed the registration fee of $100.00.

(2) MUSICIANS' INSTITUTE AGREES THAT IF THE STUDENT CANCELS HIS ENROLLMENT IN WRITING AFTER STARTING CLASSES, A REFUND WILL BE MADE ACCORDING TO THE REFUND POLICY. REFUND PERCENTAGES DO NOT APPLY TO $100.00 REGISTRATION FEE WHICH IS RETAINED IN ANY CASE.

Attendance Time of Course	**Amount of Refund of Total Tuition**
Up to 2nd Week	90%
Up to 8th Week	80%
Up to 10th Week	70%
Up to 12th Week	60%
Up to 14th Week	50%
Up to 16th Week	40%
Up to 18th Week	30%
Up to 20th Week	20%
Up to 22nd Week	10%
After 22nd Week	0%

(3) Terminating date shall be the day of last recorded attendance and such termination shall be utilized to determine "attendance time" for the purpose of the above described policy. If student is of minor age, such request must be made by guarantor. All refunds will be made first to reduce student loans outstanding, then to the student.

B. No refund shall be given if a student is terminated by the school for excess absence or misconduct.

C. A Veteran who does not begin class will have all advance payments refunded. If a Veteran disenrolls, he will be charged the pro-rate percentage of the total tuition for the completed classes and refunded the difference.

D. Viewing of video taped lessons or attending classes ahead of students' prescribed schedule without permission voids Refund Policy.

APPLYING FOR FINANCIAL AID PROGRAMS

MI is an eligible institution under various federal and state financial aid programs. While each has its own unique requirements, listed below is a general overview of each of them. You may be eligible for any or all of these programs. Applications and further information may be obtained by contacting the Financial Aid Office in person, or by calling (213) 462-1384 between the hours of 9:00 a.m. and 5:00 p.m., Monday through Friday.

1. **GUARANTEED STUDENT LOANS** — $2500.00 maximum per year. Interest rate of 9%; repayment begins six (6) months after leaving school; minimum monthly repayment is $50.00

2. **PELL GRANT** — Awarded to undergraduates; current maximum is $1800.00 per year. Eligibility is determined by the U.S. Department of Education.

3. **SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANT** — Awarded to undergraduates; grant maximum is $2000.00 per academic year. Eligibility is determined by the U.S. Department of Education.

4. **CAL GRANT "C"** — Eligibility determined by State of California up to $2000.00 per year; deadline to apply is normally early February of the current year. Must be a California resident.

5. **COLLEGE WORK STUDY PROGRAM** — Part-time jobs during the school term and breaks. Place of employment and duties depend upon the hiring agency.

WE RECOMMEND YOU MAKE APPLICATION FOR FINANCIAL AID EARLY — BEFORE YOU INTEND TO BE AT MI. IT'S NOT DIFFICULT TO QUALIFY FOR FINANCIAL AID . . . IT JUST TAKES TIME. WE ARE READY TO HELP YOU.

ENROLLMENT REQUIREMENTS

Of prime importance is your attitude. You must be willing to make a committment to immerse yourself in the MI experience for one year. It may mean making sacrifices, becoming a fine musician requires this. Also, you must be able to play your instrument with basic motor skills developed. How well you play will determine at what level you will be placed; from basic to expert. If it is determined necessary, we will furnish you with preparatory study materials before entry.

HOW TO ENROLL

Students interested in applying to MI should write, call or come into the school in person. A representative will explain the program here including requirements, housing, tuition, course content and methods used. Any questions you have will be answered at that time. If our representative feels that your desire and motives are genuine and in keeping with the concept of MI, he will arrange for you to apply. The combination of background, interests, goals, a sample of your playing and the representative's recommendation will give us an excellent look at your potential. If you are unable to appear in person you may submit an application by mail. Upon completion of the application, return it to us along with a registration fee of $100.00. If you are not accepted, your registration fee will be promptly returned to you.

ADMISSION

The Musicians' Institute adheres to title Vl of the civil rights Act of 1964, and the regulations issued thereunder (29CFR, PART 31), and that any service, financial aid or other benefit provided hereunder shall be provided without discrimination because of race, sex, age, religion or national origin.

ACCREDITATION

The Musicians' Institute is a non degree granting member of the National Association of Schools of Music and is a fully accredited program eligible for federally guaranteed student loans and basic education opportunity grants.

VETERANS

This school is approved to train veterans.

FOREIGN STUDENTS

This school is authorized under Federal Law to enroll non-immigrant alien students.

ACKNOWLEDGEMENTS

The Musicians' Institute would like to extend its appreciation to the following organizations for their interest in music education and their contributions of equipment to the students of this school:

Yamaha International Corporation

Gibson Guitars

Ovation Company

Drum Work Shop

Peavey Company

Fostex Recording Equipment

Remo Incorporated

Paiste America

Sabian

Zildjian

NOTICE:
All statements and information are current and true at the time of printing of this catalog. MI reserves the right to modify and adjust the contents of this catalog as the need arises.

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APPROVAL DISCLOSURE STATEMENT

The Musicians' Institute, 6757 Hollywood Boulevard, Hollywood, California 90028, was granted Provisional course approval course approval from the California Superintendent of Public Instruction under the provisions of Section 94311 (d), California Education Code, on February 15, 1977.

The Musicians' Institute, 6757 Hollywood Boulevard, Hollywood, California 90028, was granted final course approval from the California superintendent of Public Instruction under the provisions of Section 94311 (d), California Education Code, on September 22, 1977. Final course approval means that the Superintendent has determined that the school and its operation comply with standards established under law for private postsecondary educational institutions. Approval must be renewed annually. Approved is the course:

Professional Guitar Player's Course — 1200 total clock hours.

Professional Bass Player's Course — 1200 total clock hours.

Instruction is in residence with enrollment limited to 360 students at any one time.

A certificate is issued for satisfactory completion of the total course.

There are no occupational requirements or formal licensing for this course.

This school became eligible to train veterans on March 7, 1979.

This school currently does have available sponsored programs, government or otherwise, to provide grants or to pay for portions of tuition fees.

Prospective enrollees are encouraged to visit the physicial facilities of the school and to discuss personal, educational and occupational plans with school personnel prior to enrolling or signing enrollment agreements.

Persons seeking to resolve problems or complaints should first contact the instructor in charge. Requests for further action may be made to the President, Patrick C. Hicks. Unresolved complaints may be directed to the Office of Private Postsecondary Education, California State Department of Education, 601 West Fifth Street, Suite 910, Los Angeles, California 90017, telephone (213) 620-4256.

All information in the content of this school catalog is current and correct at the time of printing and is so certified as true by Patrick C. Hicks, President.

STUDENT RECORDS

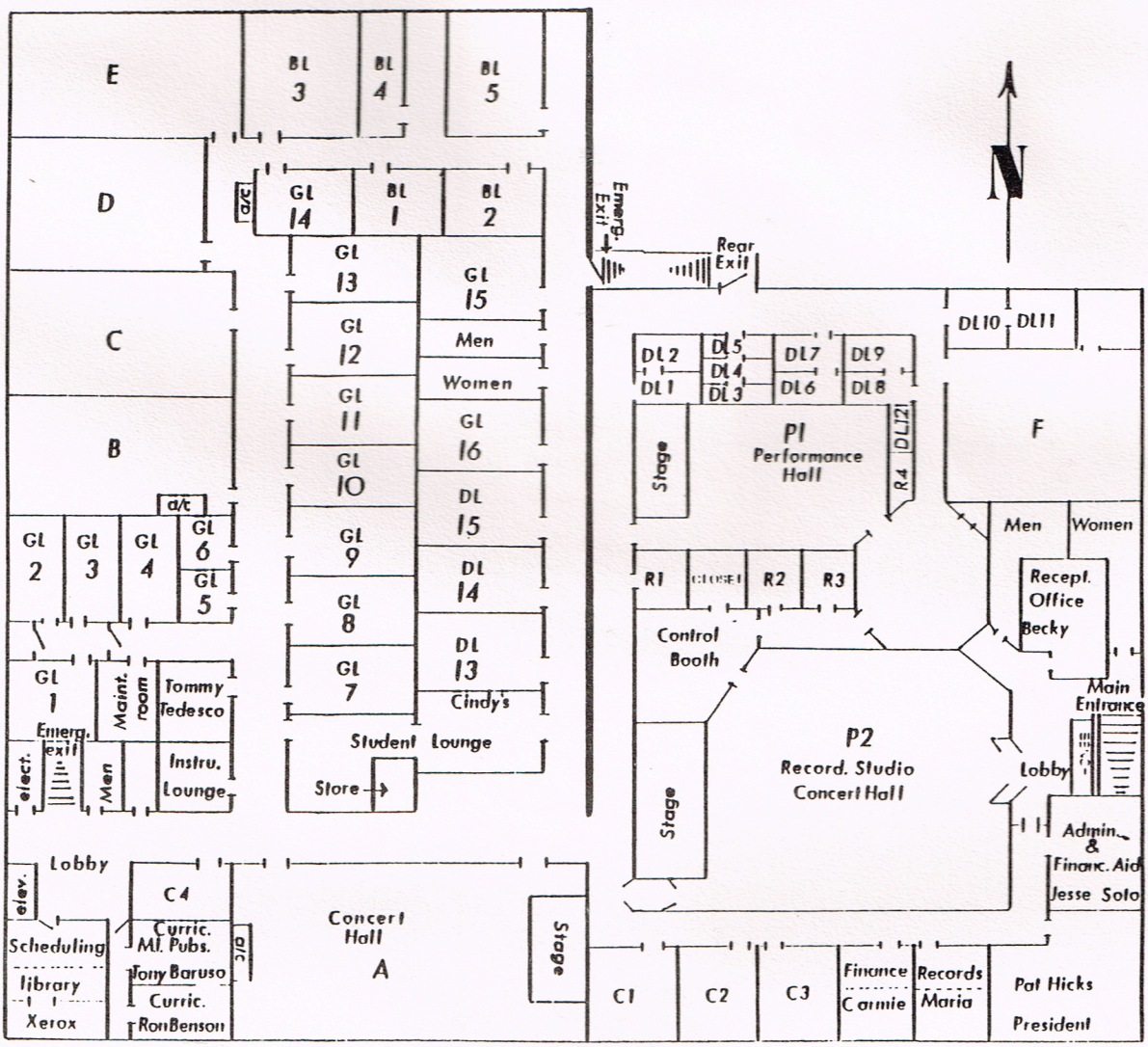
Enrollees are advised and cautioned that state law requires this educational institution to maintain school and student records for no more than a five-year period.

STATE OF CALIFORNIA STUDENT TUITION RECOVERY FUND

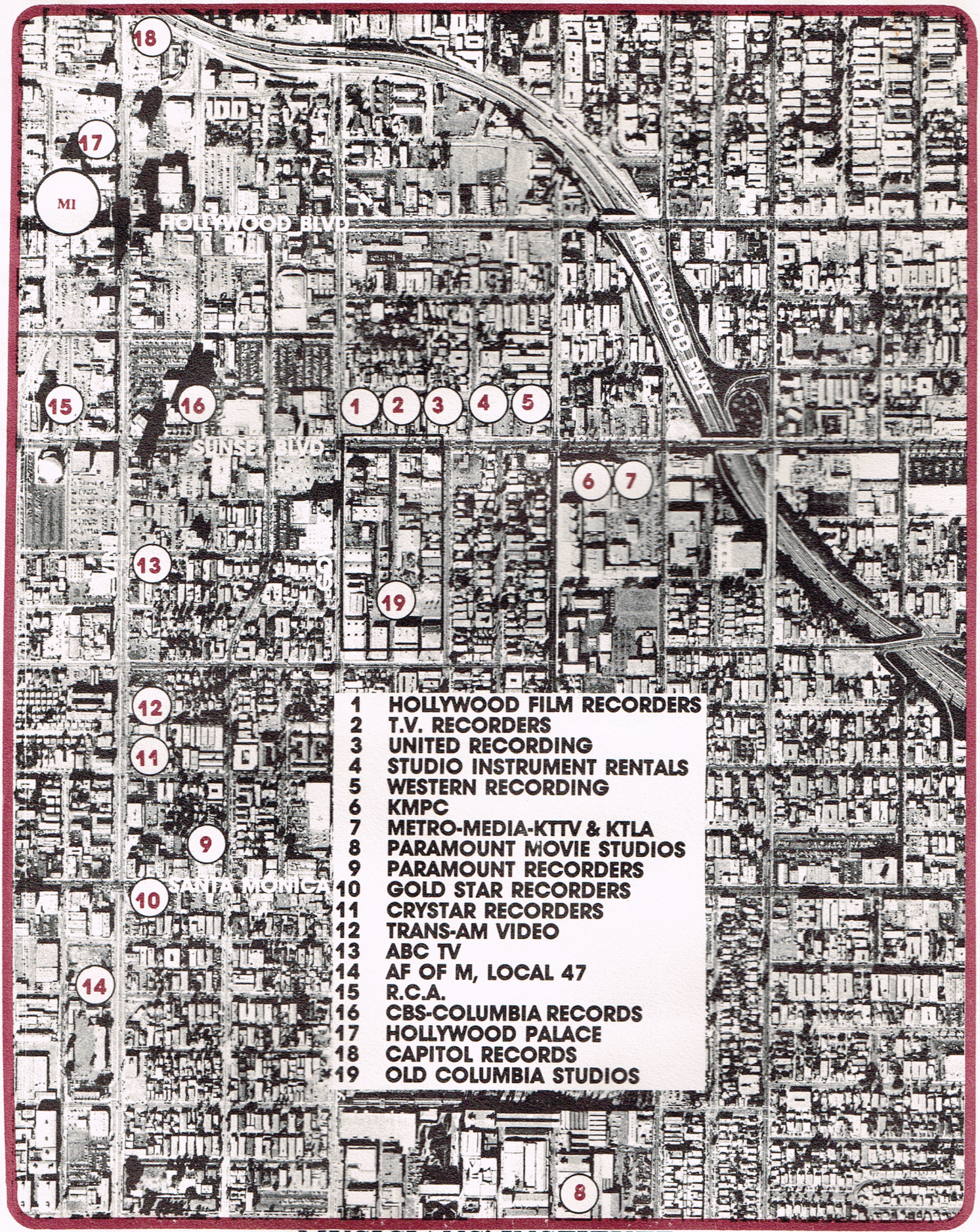
California law requires that, upon enrollment, a fee be assessed in relation to the cost of tuition (.E.C.94343). These fees support the Student Tuition Recovery Fund, a special fund established by the California Legislature to reimburse students who might otherwise experience a financial loss as a result of untimely school closure. Institutional participation is mandatory.

It is important that enrollees keep a copy of any enrollment agreement, contract, or application to document enrollment; tuition receipts or cancelled checks to document the total amount of tuition paid; and records which will show the percentage of the course which has been completed. Such records would substantiate a claim for reimbursement from the STRF, which, to be considered, must be filed within 60 days following school closure. for further information or instructions, contact:

Office of Private Postsecondary Education
California State Department of Education
721 Capitol Mall • Sacramento, CA 95814 • (916) 445-3427



HOLLYWOOD BLVD.



MUSICIANS' INSTITUTE

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